BY THE SAME AUTHOR

THE PSYCHOLOGY OF THE GROUP GAME
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THE PLACE OF PLAY IN EDUCATION

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To
M. C. W.

" Man plays only when he is a human being in the fullest sense of the word and he realizes his full humanity only when he plays."—SCHILLER

PREFACE

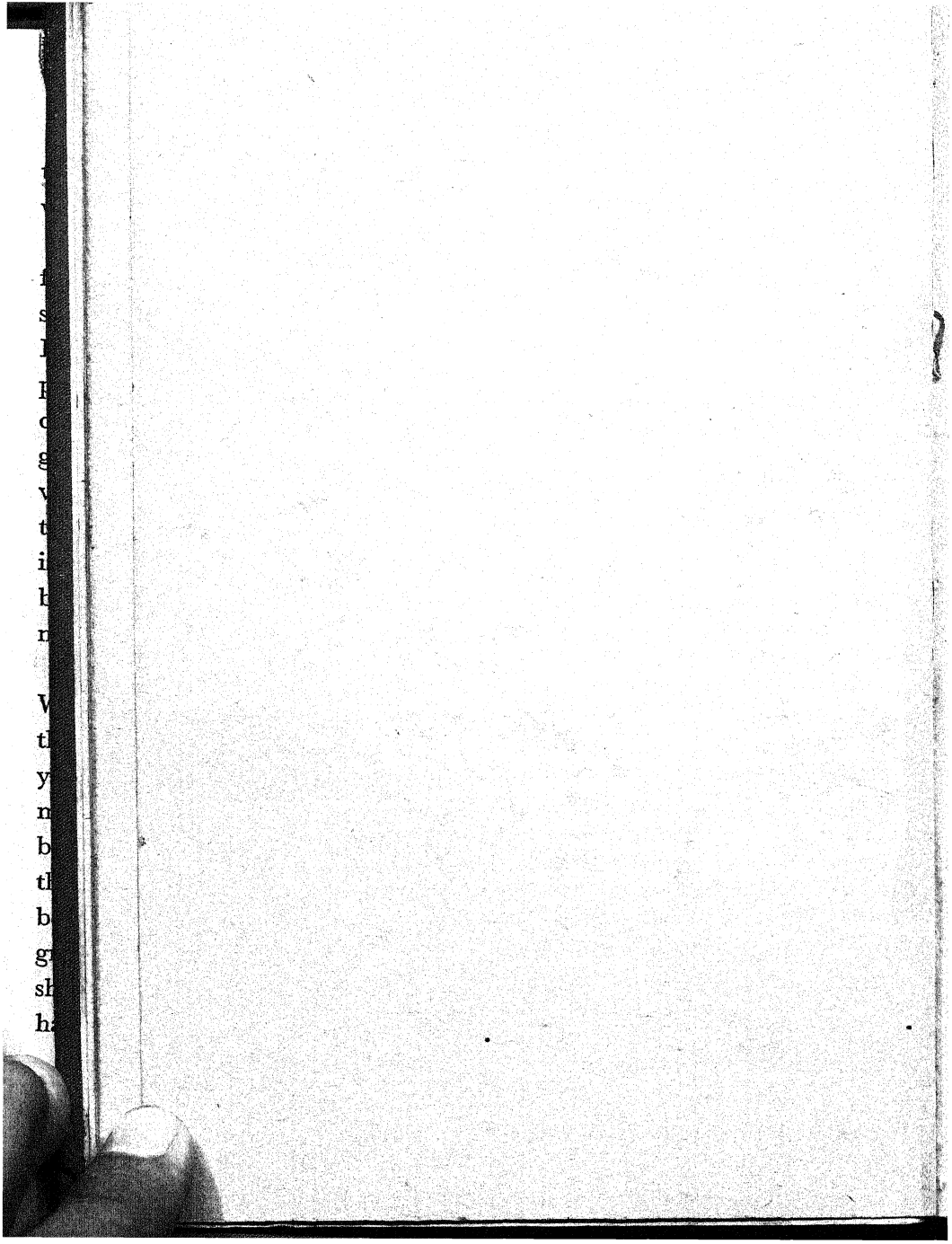
THE nature and significance of the play-impulse in animals and in man have for long been the subject-matter of theorizing among philosophers and biologists. But recent advances in psychological and educational science bring the problem into the forefront of speculation, and show that play is of fundamental importance in all mental development. As joyous and harmonious self-expression it represents the ideal of human activity, corresponding to that "unimpeded exercise of faculty" which Aristotle held to be true happiness. Far from being the antithesis of work, it is the goal of all work that is not mere drudgery, and the play of childhood is but the immature form of art and science in the adult at their best.

In the following pages Dr. Reaney has given a sound and extraordinarily convincing presentation of the theory of play, both in its historical development and in its innumerable modern applications, and has vindicated its paramount importance in educational theory and practice. Her own researches on the organized group games which have led her to the view that these are social sublimations of certain repressed instinctive tendencies, not only give her the right to speak as a scientific expert but also help her to a view-point from which she is able to synthesize and harmonize widely differing theories of the play-function. Not the least valuable aspect of her book is its strongly-marked practical character, which should make it very useful to teachers and social workers.

W. B.

OXFORD

October 28th 1926

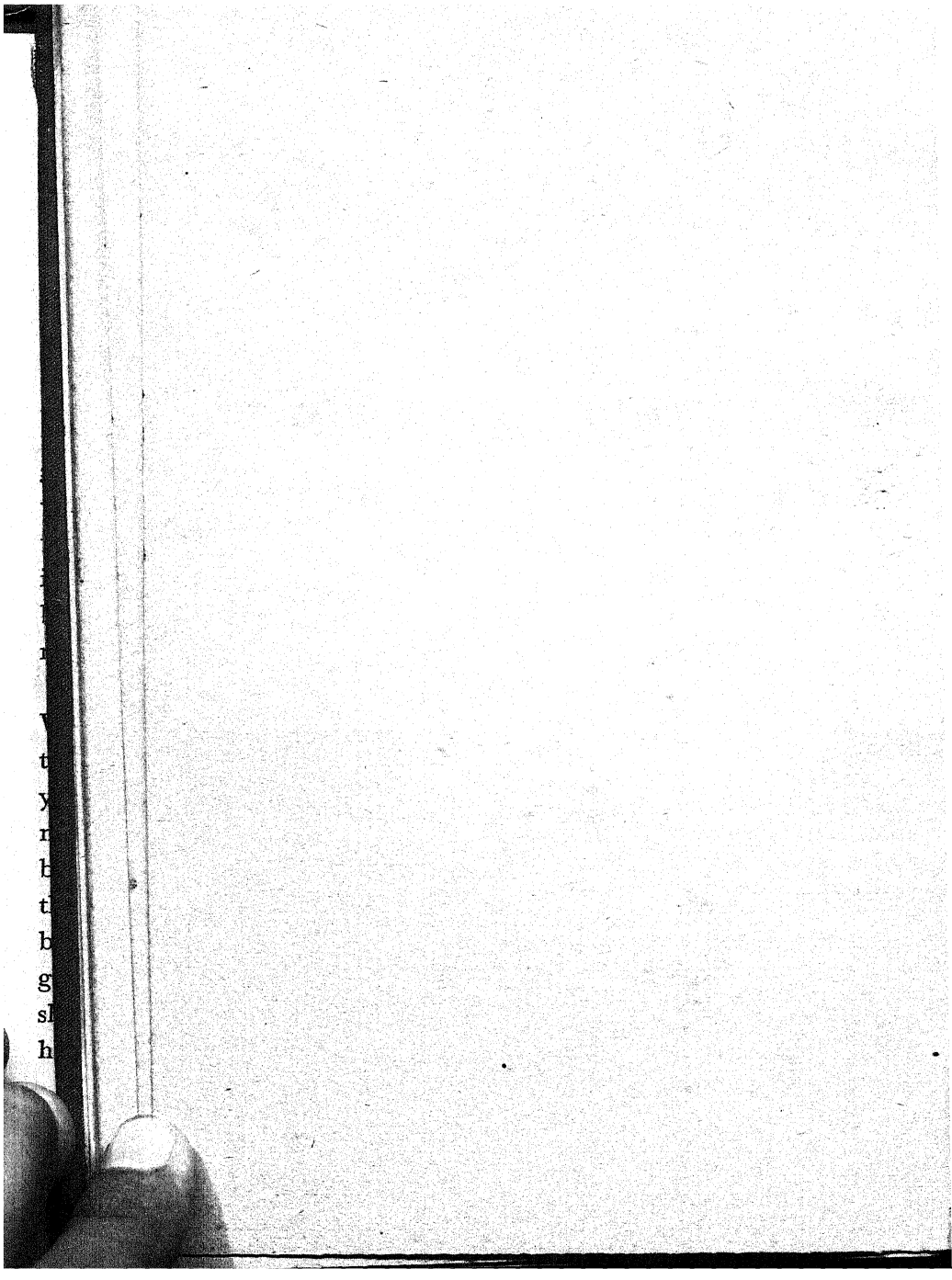


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THE PLACE OF PLAY IN EDUCATION

CHAPTER I

INTRODUCTION

THE true meaning of play has still to be found, and it is only in recent times that its full significance for the human race is beginning to dawn upon our mental vision. This fact is more or less due to the change in the attitude in regard to man's place in the Universe. The old idea that man is a reasoning being as compared with the animal—an instinctive creature—has given place to the modern theory that man has as many instincts as the animals and that these play a large part in his development.

The study of the behaviour of living things has always attracted mankind, but it is only in comparatively recent times that it has been possible to apply up-to-date scientific methods to the analysis of mental phenomena. The science of psychology has made rapid progress during the last decade, and already much has been done in the study of mental processes involving memory, volition, and the elements of thought. Modern investigation into the relation between instinct and intelligence has thrown light on the biological significance of play. We are beginning to realize that the child's play is one of the most serious facts of its life and the basis of all natural education. By watching a child's play it is possible more or less to diagnose his instinctive needs and thus be able to supply him with the means to satisfy these needs. We are still, however,

on the threshold of knowledge in connexion with the emotional life and the meaning of the more obscure mental factors. We have, moreover, advanced sufficiently to realize the great importance of the continuance of such study, and to recognize that a science of the mind is in process of evolution which may modify and direct the methods of all future education.

The demand for freedom to allow the child to develop at his own rate along instinctive lines—which is at the basis of the Montessori method of education—is causing a revolution in our infant school methods, while the doctrine of the evils resulting from repression of instincts, upheld by the psychoanalysts, is awaking public interest in the importance of recreation. The shock to our national pride in realizing the low percentage of good health and fitness, as shown in the late war statistics, has resulted in renewed interest in physical education. On all sides we hear demands for playing fields, play centres, social clubs, open spaces in the parks for the people, and improved facilities for recreation and games; and the recent formation of the National Playing Fields Association is the culmination of this movement which should go very far towards an improvement in the nation's health. The play-ground movement is already showing excellent results in the increase in the provision of facilities for play and recreation and the decrease in juvenile crime. The success of the Boy Scout and Girl Guide movements has awakened the public to the value of providing suitable outlets for youth's abounding vitality.

In other words, we are at last realizing that play is a vital necessity, and opportunities for it should be free to all. At the same time—as the demand for facilities for play grows—the fact that the question is a far less simple one than at first appeared is gradually being realized. Play is not purely spontaneous, at least after the first few years of life. It needs guidance, and if the children and

youth of the country are to benefit fully by improved facilities, these must be under the supervision of trained Play Leaders who have the knowledge of the needs of the community and how to satisfy them. No longer can play be relegated to the position of non-serious activity. The importance of the training of the instincts in the development of the healthy and efficient citizen, the relation between play and work, the use of drudgery versus interest—all these are questions of vital importance to the teacher, and at the same time are closely connected with the question of the meaning of play. Much has been written on all these points, but the teacher has but limited leisure, and to bring such discussion within practical limits is the aim of this present work.

CHAPTER II

THE PLAY THEORIES

THE play of animals and children may be classified roughly in two main groups: play based on experimentation; and more or less organized play. The baby who continually throws his spoon on the floor, the kitten flying round after its own tail, are well-known examples of the first type of play, which owes its attraction to the continued use of similar and allied muscles. This form of play is the one usually found amongst animals, while the more or less organized play is prominent amongst all but very young children. Romanes,[1] however, quotes examples of apparently organized play amongst ants, and this statement has recently been confirmed by Step, while Groos, in his exhaustive study of the play of animals, gives many instances of such amongst birds and the higher vertebrates.

Apart from the reported play of insects, play only seems to appear in the animal world when the species has reached a definite stage of development, when the nervous system has become differentiated into brain and spinal cord. There are three lines of development which appear to evolve parallel to each other—complexity of experience, brain development, and length of the period of youth. In an animal such as the amœba, in which very simple reactions are all that is necessary to cope with life, there is no need of a nervous system. In animals of more varied experience this need arises, and we find definite cells set apart to control the rest of the body. In the frog much of the control lies in the spinal cord, while in the higher vertebrates, including man, it has its seat in the cerebrum, or upper

[1] Romanes: "Animal Intelligence."

brain. The young of fish, although going through some form of immaturity, are absolutely independent of their parents, while in the case of the bird the young are able to fend to some extent for themselves after a few days. When we turn to the higher vertebrates—the mammals—we find the young dependent on the mother for both food and protection for periods varying with the complexity of the life of the species. Thus the time the animal takes to mature, relative to its total length of life, is very different in the dog, the cat, the horse, the elephant, while man's period of youth occupies approximately a third of his total span of life. It is an interesting fact and significant, in connexion with this theory, that the European races, who have advanced so rapidly during the last century in complexity of life, show a definite lengthening of the period of immaturity. This is clearly shown in the girls, who mature later than those of earlier times. It comes almost as a shock to us to realize that Juliet was only fourteen years old, as we should be sorry for a girl of the present time to go through such experiences as those of Juliet much before eighteen years of age.

The lengthening of the period of youth is always accompanied by an increase in the complexity of the play, which, both in the animal and the human being, seems to make use of a large number of tendencies necessary for adult life. These include curiosity, pugnacity, imitation, and the tendencies to construct, destroy, and hoard. Many forms of play seem to be connected with the instinct of sex. Groos gives a very full account of the courtship plays of birds. Imitation is an important factor of play. It is a well-known fact that the plays of children reflect the mental atmosphere of the times. During the years when the Great War was the most prominent thought of the adult mind every child played at "soldiers." It may be that many of our popular games are survivals of tribal customs. "Nuts and May," for example, in the view of

Lady Gomme, is probably derived from imitation of the early custom of marriage by capture, while " Oranges and Lemons " is said to owe its beginning to friendly contests between members of the same tribe.[1]

Play certainly seems to be the prerogative of youth, although by no means confined to this period of life. Many writers from Groos onwards, have shown as a result of observation that the play of children follows a definite course in its development, from the purely experimental plays of early childhood, through the markedly individualistic stage of the eight years old to the co-operative stage which finds its expression in the group game, such as football, a type of game which may be regarded as the highest evolution of play along this line. Again, the dramatic element in play seems to make its appearance at a definite age, reaches its highest level between eight and ten, gradually losing its interest as the co-operative spirit develops.

Some writers regard the dramatic element in play as the most significant, and look upon it as the nucleus of all artistic achievement. The drama, in its appeal to the adult mind, brings into prominence the " make-believe " factor which is an essential in all dramatic play. The enjoyment of the amateur actor certainly correlates with the dramatic pleasure of the child in his play, but the passive side of enjoyment exhibited by the spectator seems to involve another factor, that of inner imitation. It is probably this also which accounts to a large extent for the fascination which exists in watching a football match, or a competition of any kind. This factor of inward imitation appears to be confined to adult play, and suggests that the play of adults differs in some essentials from that of children.

Little has been done at present in the study of play from the purely psychological point of view. It has been left to

[1] A. B. Gomme : " Traditional Games of England, Scotland, and Ireland."

the philosopher and the biologist to deal with the subject. It will be well, therefore, to consider the various theories that have been advanced to account for this widespread phenomenon.

Amongst the various suggestions that have been made at different times to explain the impulse to play, four are considered sufficiently important to be known as the "Play Theories." These are:

The Surplus Energy Theory,
The Recreation Theory,
The Practice Theory,
The Recapitulation Theory.

The earliest of these, the Surplus Energy Theory, owes its origin to the poet Schiller who expounds it in his 27th Letter on Æsthetic Education published in 1724. Schiller suggests that it is the superabundance of energy in the creature, over and above that necessary to the sustenance of life, which is the origin of play, and he considers that all the higher æsthetic feelings, and in fact the whole artistic development, originate from the play impulse. Herbert Spencer elaborates this theory in his "Principles of Psychology," and also lays stress on the rôle of imitation in play.[1]

A similar theory was evolved independently by Gutsmuth, who was known as the "father of play" in Germany, and who, in his writings on the educational value of play, anticipates a great deal of the work that has been done in modern times on this subject. The most modern supporter of this theory is Dr. C. H. Colozza, Professor at the Royal School for Women Teachers of Gymnastics at Naples.[2]

The Recreation Theory suggests that when mental and physical powers are fatigued, man turns to play to recuperate. Thus, the clerk, tired from his day on the office

[1] Herbert Spencer: "Principles of Psychology," Vol. II, Chap. IX.
[2] C. H. Colozza: "Il Giuoco nella Psycologia e nella Pedigogia."

stool, turns to tennis for recreation. The chief supporter of this theory was the late Moritz Lazarus, Professor of Philosophy at Berlin University.[1]

The Practice Theory is advanced by Karl Groos, a German biologist in his book "The Play of Animals," [2] published in 1896 and elaborated in the "Play of Man." [3] Both books have been translated into English. Groos suggests that the origin of Play is instinctive, and that it has been evolved as a means by which the animal practises its crude powers and develops them for future use. The period of youth under parental protection is the time during which the inherited instincts appear and are modified by intelligence by means of play. In fact youth is an adaptation to make this possible, and Groos goes so far as to suggest that we do not play because we are young, but we are young in order to play.

The most recent of the four theories—the Recapitulation Theory—is proposed by Stanley Hall, the American psychologist, in his book on Adolescence.[4] This suggests that children in their play retraverse the stages through which the race has passed.

It is obvious that each of these theories has much in its favour, but that none of them account for play in its entirety. The Surplus Energy Theory certainly explains much of the more or less aimless activity of animals and very young children, but does not account for the fact that every species plays in a different way. The Recreation Theory really only deals with adult play, and gives no explanation for the varied types of play. The Recapitulation Theory has much to support it in the results of wide-

[1] M. Lazarus: "Die Reize des Spiels." Berlin. 1883.
[2] K. Groos: "The Play of Animals." Appleton. Translated by E. L. Baldwin. 1898.
[3] K. Groos: "The Play of Man." Heinemann. Translated by E. L. Baldwin. 1901.
[4] Stanley Hall: "Adolescence," Vol. II, Chap. VII, 202–36. New York. 1904.

spread investigation into the play of children at different ages, which it is well known varies according to the stage of development. The Practice Theory of Karl Groos is certainly the most scientific and the most comprehensive of the four. It has too been strengthened by modern work on Instinct.

We now know that there are two lines of instinctive evolution: (1) That of the fixed or differentiated instincts which finds its culmination in the marvellous activities of the insect world, and (2) that of the undifferentiated instincts which are found in the higher animals and man.

In the insect world we have the remarkable development of instinctive activity in which a stimulus can set in motion a whole train of actions, as in the case of the Yucca Moth which deposits its eggs in the ovary of a Yucca flower and then gathers pollen from another flower and rams it down the stigma of the original one, thus making certain that the flower is pollinated, that the seeds develop and incidentally that the grubs are supplied with food. Such a type of elaborate instinctive activity is only valuable to the species if the experience is more or less limited. It may become a danger, as when the moth flies into the candle-flame as the result of its complex adjustment to light stimuli.

In the higher animals where choice of action becomes more and more complicated, we get the other line of instinctive evolution. The chief self-preserving and race-preserving instincts appear at different stages in the animal's development, not as fixed activities, but rather as strong urges to act in a certain manner under certain conditions. Thus the young animal and the child both show intense curiosity in regard to anything new, but at the same time the tendency to fly from anything strange. The instinct to imitate is the basis of training by the parents. The young bird is born with a tendency to fly, but has to learn by imitation of its parents' actions, before it gets complete control. Imitation in the baby is obviously

the chief means by which it gets in touch with its environment. Play is the means by which the animal practises for its future life's work. Thus, anyone watching a cat at play with her kittens will notice how she deliberately makes use of the kitten's tendency to jump after any moving object, and in so doing trains it in that wonderful co-ordination and power of control which is such a characteristic of the adult cat.

The Practice Theory, however, does not give any explanation to account for adult play. In " The Psychology of the Group Game "[1] I have suggested that the co-operative games give an outlet for primitive instincts repressed in civilized life. The psychologist must be called in to supplement the work of the biologist.

The main contribution of the new psychology may be said to be the conception of the part the unconscious plays in human behaviour. MacDougall's theory that instinct is at the base of all human action and that the great race preserving and self-preserving instincts are the source of our psychic energy and are always accompanied by specific emotions, finds much to support it in the work of the psychoanalysts.[2]

We have to give up the idea that our ordinary actions are governed by reason. Freud has shown that it is the unconscious which controls us and reason plays but a small part in our decisions. The unconscious mind is the seat of the instincts and of our racial inheritance. The significance of play is very much emphasized by these discoveries. If the unconscious mind governs so many human activities it is from this part of the mind that the strong impulse to play is derived. As has already been said, play is the natural method of education for the animal and therefore for the child. If the fundamental instincts govern our behaviour

[1] M. J. Reaney: " The Psychology of the Group Game." Monograph IV, " British Journal of Psychology."
[2] MacDougall: " Social Psychology."

they are trained by means of play—therefore its importance is obvious. The further work of modern psychologists on repression and sublimation also throws light on certain aspects of play.

It is a well-known fact that repression in early childhood is the cause of waste of energy and the development of morbid tendencies in adult life. If each of the primitive instincts is a source of energy and its normal outlet is denied the energy is wasted. It is obvious that in many people an enormous amount of psychic energy is lost in this way. On the other hand if the primitive instinct is sublimated, that is, turned into a higher form of expression, this energy is conserved and used constructively. Thus many believe that the wonderful achievements of art are due to the sublimation of the sex instinct.

In the belief of the writer the popularity of the national games is due to the fact that they give an outlet for instincts which find no means of expression in civilized life. When the primitive instincts act in the ordinary way they are always accompanied by definite emotions. Thus, the fighter gets angry, the one who runs away fears, the lover is always joyful. When the primitive instinct is entirely sublimated the emotion is not present. This is very interestingly shown in play. Children can never play at fighting games for long without getting angry, while football matches between uneducated teams sometimes end in a free fight. On the other hand the highly trained team can take part in a fierce contest without showing or even feeling the slightest tendency to anger. In the case of the child and the primitive man the sublimation is not complete, while in that of the trained team it is. It is thus apparent that games such as these by sublimating the primitive instincts remove the cause for repression and enable the individual to have his psychic energy under control.

It is also important to realize how the concept of honour

in connexion with games has evolved. A boy may often have a far higher standard in his games than in his work. He starts by joining a team and obeying the rules because he knows he will be turned out of the team if he does not. In a short time he begins to realize that there would be no fun if the rules were not obeyed. Later, nothing will induce him to break a rule because it is "not done." Finally, he realizes by the strong suggestion of powerful tradition that he *must* "play the game." The gradual evolution of the abstract ideal of the sportsman is due to the herd instinct acting through this strong tradition. Having acquired a high standard in play, it is gradually transferred to other departments of activity and we finally get the British tradition of honour which is known all over the world. At the same time it is important to realize that this does not come at once. Teachers must not be disheartened if the standard of honour in class is not always as high as that attained in the game. Tradition grows slowly, but surely, and once established is difficult to break. It is encouraging to realize that when the school standard has been achieved the individual will naturally find it much easier to conform, and thus his own standard will be set for him.

CHAPTER III

TYPES OF PLAY

ANIMAL PLAY

KARL GROOS divides the play of animals into the following types:

1. *Experimental Play.* This includes all play which enables the animal to get control of its muscles, and involves stretching, straining the limbs, pulling, clawing, etc.

Puppies very early begin to gnaw any object, and a kitten, to play with its tail ; and all animals of the cat tribe have been observed at an early age to play with the mother's tail.

2. *Movement Play.* Play involving change of place for its own sake. One of the best examples of this is the delight birds take in swinging. Many birds seem to choose the highest branches of a tree in order to give vent to their love of this pastime. Romanes speaks with great assurance of the movement play of fishes, but the fact that play of this kind is found so low down in the animal world still needs confirmation.

3. *Hunting Plays.* This type of play Groos divides into two classes:

1. Hunting with live prey.
2. Hunting a lifeless object.

Many animals of the same species chase each other with great excitement and the cat's love of torturing its victim is probably a form of this kind of play. The joy with which dogs run after a ball or stone and the fact that a dog will often play with an object alone, are examples of play which involve the chasing instinct.

4. *Fighting Plays.* The love of teasing, hustling and mock fighting appears to be an attitude of all young male animals, and in many cases the same characteristic develops in the female. The fact that dogs go through all the appearance of real conflict without hurting each other is well known.

5. *Constructive Arts.* The most interesting example of this is that of the bower bird who builds a hall or ante-chamber to his nest which he decorates with the brightest colours, and which is used entirely for the purposes of courtship. Both sexes take part in its construction but the male is the director.

6. *Nursery Plays.* Under this heading Groos quotes many cases of animals which adopt the young of their own or other species and also refers to the quaint friendships often observed among animals. It is doubtful whether either of these characteristics can really be classed under "Play."

7. *Sex Plays.* By far the greater number of the plays of animals come under the heading of Love Plays which are connected with powerful instincts of sex. These include the many playful accompaniments of courtship either by means of display or song. It is interesting to note that amongst the higher animals many sex plays are taken part in by the young before they reach the stage in which the true instinct appears. Groos regards this phenomenon as a proof of the Practice Theory of Play.

HUMAN PLAY

Groos divides Human Play into two great sections; firstly those types of play which involve general functions such as perception, ideation, emotion, he places under the heading "Experimental Play," while those which demand the use of special functions, such as fighting, hunting, love-making, social intercourse, he terms "Socionomic Play." Under Experimental Play Groos gives:

1. *Sensory Plays.* These are types of play which definitely exercise the sense organs. Such are the plays of very young children who find pleasure in mere contact, noise or light stimulation.

2. *Motor Plays.* Under this heading he recognizes two types:

(*a*) Playful movement of the body, such as creeping, running, climbing.

(*b*) Playful movement of a foreign body which includes hustling, all games of throwing and catching and the constructive and destructive forms of movement plays.

3. *Plays involving higher mental powers.* These he again divides into three sets:

(*a*) Intellectual Play making use of memory, recognition, imagination, attention, reasoning. Blind Man's Buff is a good example of this type of game. Here memory and recognition are both made use of to a marked degree. Building castles in the air, the conscious make-believe found in many children's games involve the use of the imagination.

Reasoning Plays are numerous, the riddle being a good example of this type; games of skill, such as chess and all forms of card games, fall into this category.

(*b*) *Emotional Plays.* These include all forms of playful experimentation with the emotions, and under this heading we must discuss the pleasure which is found in certain forms of physical and mental suffering which appear to have some relation to the play impulse. It is a well-known fact that even normal individuals enjoy suffering of both kinds to a certain extent. This is of great interest psychologically. The pleasure may be due to the increased sense of personality which occurs in any mild form of suffering, but a more probable explanation is the desire

of experimentation and getting new and intense sensation, a desire which has a playful element in it. Many of our most popular games involve surprise. Blind Man's Buff, Hide and Seek, Drop the Handkerchief, owe much of their attractiveness to this emotional element. The love of the tragic draws thousands to the theatre, while the excitation of the emotion of fear makes the gruesome ghost story the most enchanting.

(c) *Volitional Plays.* This type of play involves direct experimentation with the will. Many contests and games of skill, requiring as they do great physical and mental endurance, fall into this class. Lighter games, such as " smiling snap " in which the two opponents face each other solemnly, the one who laughs first losing the game, and the popular method of singing " John Brown's Body " with the omission of a fresh word at every round, illustrate well this type of game.

In comparing the play of children with that of animals we find that the play of early childhood, involving as it does experimentation, hunting, fighting, and chasing games, approximates closely to the same form of play amongst animals, although in the case of children it makes use of higher mental processes; but when we come to the organized games, the dramatic plays, the drama, we find a type of play which is entirely unrepresented in the animal world. The dramatic form of play certainly owes its origin to the powerful instinct of imitation. We can trace this type of play from the simple, purely imitative actions of childhood, up to the games of " make-believe " which include as they do all the well-known folk-song games of different countries. Each nation in the civilized world has its own rich literature of such songs, based upon the national traditions. These include the line games, ring games, and

counting out rhymes, examples of which can be collected from every nation which has reached even a low level of culture. Writers on the subject suggest that all these national games have been derived as a result of children's imitation of the significant social customs of the period. The counting out rhymes are believed to have evolved from the ancient system of taboo, the ring and line games from tribal contest. Many of the games show a distinct element of the evolution of marriage customs. Most of them involve some co-operation, and many of them call out the instincts of the chase.

Lady Gomme in her Dictionary of British Folk-lore gives an exhaustive account of children's games, collected from data in all parts of the British Isles. These games, she says, fall into two classes: (1) Games of skill, (2) Dramatic games. She considers that all children's games have in them traces of ancient customs at one time important to the race. This is specially applicable to the Dramatic Games. Of these the line games of which "Nuts and May" is an example, are derived from contests between two tribes. The circle games, such as "London Bridge" and "Ring a Ring o' Roses" can be traced back to religious ceremonies. The arch form "Oranges and Lemons" comes from a party faction contest. Again Lady Gomme traces through the games the evolution of the marriage custom. "Nuts and May" shows marriage by capture; "Three Dukes" exogamous marriage—the boys come for the girls of another tribe. "There Came Three Sailors" represents marriage by purchase, while circle games such as "Sally Waters" show courtship and love, preceding marriage and a distinct marriage ceremony.

Many games show historical traces; for example "We are the Rovers," a traditional type of contest game, arose at the time of the Border warfare. There is a possible connexion between games of skill and early religious rites; thus, ball games are the remains of divination.

The later more complicated ball games have developed from the social ring and line games. They consist of two kinds :

1. Those in which the ball is propelled by some part of the body,

2. Those in which a bat or club is used.

We get the final evolution of the ball games in our modern organized group games, such as football, hockey, and cricket. The development of the national games is a subject of great interest.

At adolescence the changes which are taking place in both the body and mind of the individual are mirrored in the play which tends to become more and more co-operative. The aggressive individualistic character of the earlier type of play disappears, and a strong sense of group consciousness is developed. Loyalty to the team is a marked feature of the play, and there is a desire to subordinate self for the good of the group and to work under a leader. This is the period for gangs and secret societies, and the strong appeal of clubs of all kinds. It is also the period when the national games become immensely popular. It is an interesting fact that games such as football and hockey are only found in races in which the combative instinct and the instinct of rivalry are well marked, and they are a special characteristic of the Anglo-Saxon race.

This fact may suggest that these games have been evolved in this type of race to fulfil a need of the race, and this suggestion is confirmed by the fact that each nation has a special national game fitted to its character. Football is essentially British and although played by other nations fails to gain the same hold upon them. Base-ball, on the other hand, has been evolved by the Americans, and satisfies the American sense of speed and accuracy, but will never get a grip of the John Bull type of man.

It is difficult to explain the evolution of the modern organized group game unless we admit the recapitulation

theory for play. It is interesting to note that all the prominent national games are ball games in which the ball is propelled towards a mark by means of parts of the body or a club or stick. Groos traces the evolution of the instinct of throwing from throwing downwards, which he regards as a voluntary action arising from the accidental dropping of an object, through throwing upwards, to throwing at a mark. The simple throwing game is closely allied to the transference of motion to the missile by means of a sudden blow by a part of the body. Later comes the development of increasing the bodily radius and therefore the force of the blow by a stick or club.

Catching is the complement of throwing, and in no way can our supremacy over matter find more satisfactory expression. Groos also points out that throwing missiles is a primitive method of fighting, practised by monkeys as well as man.

We therefore get the tendency in all races in which the fighting instinct and the instinct of rivalry are well developed, and it is a well-known fact that these instincts appear most strongly at adolescence. At this period in man there is a marked change in the mental content. The social consciousness develops, romance and idealism appear. Young people of both sexes require someone on whom to fix their budding affection; this is often a person of the same sex and a person possessing the simple virtues which so strongly appeal to this age. The feeling of rivalry so closely allied with the sex instinct tends to become rivalry of the group rather than of the individual. It is at this age that organized group games appeal most strongly. They satisfy so many of the inherited tendencies: the combative instinct, rivalry, throwing at a mark, endurance, co-operation, organization and loyalty to a cause.

If we turn to the special games popular in England we find that their popularity varies in accordance with the measure in which the game satisfies these special needs. In com-

paring cricket with football no one will have much hesitation in saying that football is essentially the most popular game of the masses, cricket of the more educated classes. The tremendous crowds that a football match draws are equalled by no other sport. It is impossible to explain this as a result of the betting spirit, as this can be exercised as well in many other ways.

It is interesting at this point of the discussion to review the evolution of the modern Englsh national games.[1]

The old game of Hurling was originally a species of handball. It was played by the Romans with a ball called 'harpastum,' a word probably derived from 'harpage,' to snatch or take by violence. The contending parties endeavoured to force the ball one from the other, and they who could retain it long enough to cast it beyond an appointed boundary were the conquerors. The true Cornish hurling and a like game played in other parts of Western England were similar to the camp ball of the Eastern Counties which prevailed in many parts of Norfolk, Suffolk and Essex in the seventeenth and eighteenth centuries. In this game the ball was thrown, but a special form of the game played with a large ball and known as "Kicking Camp" was probably the forerunner of modern Rugby football, although this owes a good deal to the old "camp ball" proper. The origin of the older form Association Football is difficult to trace. The legends connected with English football point to a very early use of the game. The Shrovetide game at Chester is believed to be in memory of the barbarous kicking of the head of a captured Dane, while the Derby game is supposed to be a memorial of a local victory over the Romans. At Derby and Kingston the Shrovetide game was played well into the nineteenth century, and at Inverness the married women and spinsters used to have a Shrovetide match. Football seems to have

[1] J. Strutt: "Sports and Pastimes of the People of England." (Reprint.). 1903.

been well established at Cambridge in the reign of Charles II. Pepys and other well-known authorities give evidence of much football play in the latter half of the seventeenth century. Except for the special Shrovetide games its popularity seems to have died down during the eighteenth century to be revived again in the nineteenth by our great public schools.

The exact origin of cricket is also somewhat difficult to determine, but there is no doubt whatever that it is a game essentially and exclusively English in its rise and development. As early as the middle of the thirteenth century a game of ball was played with a crooked or clubbed stick called *cryc*. Club-ball, as distinguished from cambuc or golf, seems to have been of the nature of cricket and was played for some time with a comparatively straight club or bat. But in no mention of club-ball is there any reference to that essential of cricket, the stumps or wicket at which the ball is aimed. This is to be found in another old game which went by the name of Stoolball in which the ball was thrown at a milking stool as wicket. This game is still played.

Hambledon in Hampshire was the special home of cricket; its club long maintained great efficiency and popularity, and it is to Hambledon that the honour belongs of being the first to promote regular laws for the guidance of the game. These rules were drawn up by a committee of noblemen and gentlemen who met at the " Star and Garter " in Pall Mall, in the year 1774. The distance between the stumps was the same as at present; the crease was *cut* in the turf, not painted; the stumps were 22 inches in height; and there was only one bail, six inches in length.

That central Parliament of cricket, the Marylebone Club, came into existence on the dissolution of the old White Conduit Club in 1787. One Thomas Lord, a cricket enthusiast, with the aid of some members of the dissolved association, made a ground on the site of which is now

Dorset Square. This was the first "Lord's." After a move to North Bank, Thomas Lord finally pitched his camp in the year 1814, on the present famous ground. Cricket was played on horseback on May 6, 1794.

The evolution of hockey, golf and tennis can also be traced from early ball games of the country, while lacrosse is derived from a North American Indian game. The modern game of net ball which has been brought from America, bears a very close resemblance to the Roman camp-ball. It is now one of the most popular games for girls.

CHAPTER IV

THE PLAY PERIODS

IN studying children's play many observers have come to the conclusion, as a result of careful investigation, that each period of childhood has its characteristic games, and that the child at varying stages of his existence shows a marked predilection for certain forms of play. It has, therefore, been possible to divide the stages of childhood into play periods, but it must be borne in mind that there is no definite line of demarcation between one period and another.

Period I. Approximate age 0–7

Play experimental, imitative, imaginative, individual.

Period II. Approximate age 7–9.

Play involving the hunting and fighting instincts. Individual.

Period III. Approximate age 9–12.

Play realistic, competitive, changing from competition of the individual to competition of the group.

Period IV. Approximate age 12+.

Play co-operative involving team work under a leader.

Period I

Experimental, Imitative, Imaginative, and Dramatic Play

Experimental Play.—The play of very young children consists of grasping, clutching, kicking, and such simple bodily movements. The child soon progresses to more

complicated types of play, dropping and picking up, experimenting with the sense organs, playing with sand, throwing things about, etc. There is great pleasure in continued repetition of the same movement. The play of the child is at this stage purely individual. He is making use of his tendency to get in touch with his environment, and it is pathetic to see how often this natural desire is baulked. Many an adult fails to recognize the serious persistent efforts of a small child to get control over his muscles, as when some mistaken " grown up " seeing a baby absorbed in trying to fill a bucket with sand, kindly fills it for him and is surprised to be greeted with a howl of disappointed rage. The baby does not want a bucket full of sand, he wants to fill it with sand by his own exertions and feel the satisfying sense of power which comes as the result of patiently attempted achievement.

We are only at the beginning of the realization of the importance of experimental play in the life of the child. The baby with his intense interest in his surroundings, with his unfailing curiosity and his wonderful persistence in investigating all new phenomena, is ready at any moment to respond to the rich environment which might be given him by his would-be educators. Madame Montessori in her educational system attempts by her graded apparatus to give the child means by which his senses may be trained harmoniously. It will be interesting to notice the effect of this on the adult life of the individual who has passed through this type of training. The child is ready to respond to any environment. It is for us to see that we provide him with one which will give full scope for training all his powers, and at the same time help him to develop into a social being, with his interest alert, his senses highly trained and his body harmoniously developed and under the control of his mind. All this can be done if we but make use of the inborn tendency towards experimental play with which every normal baby is equipped.

Imitative Play makes its first appearance about the ninth month in the majority of children, although it may develop earlier in the younger members of a large family who have children near their own age to copy, while it may be retarded a month or two in the only child. The baby begins by imitating any well-marked action which arouses his interest. He may repeat the action many times, and it is probable that the earliest form of imitation is unconscious. Later, definite conscious imitation appears and the child is able to select the actions he wishes to imitate. The whole emotional and intellectual atmosphere of a home can be seen mirrored in the children's play. About the third or fourth year the development of imaginative play can be observed, and the gradual change from the purely imitative type of play to more or less dramatic play. The baby following his mother round with a brush and trying to dust the room, the little girl acting mother to her doll, are both types of purely imitative play, but when the child pretends to be a fairy, and definitely acts as a fairy, we get the transition to a higher form of play involving the seeing of relations or, in other words, imagination. During the imitative stage the play is very individual; little children prefer to play alone and there is no tendency to co-operate. Simple ring games involving rhythmic action appeal to children at this age to some extent, but if left to themselves they will invariably return to their individual games. With children reaching the end of this stage imitative games may be taken. It is interesting to note that amongst these games, those involving imitation of everyday actions are far the most popular. Thus, "Here we go round the Mulberry Bush" and "Lubinloo" are both rhythmic games, but while the former is a universal favourite, the latter does not have a very strong appeal.

Dramatic Play. This form of play appears in about the fourth or fifth year and is at its height at about seven or

eight, but continues to some extent in the later periods, and by many is considered the most important type and the basis of all art. Children freely dramatize any experience of interest to them. The foibles and weaknesses of the adults of the family are rendered with merciless accuracy in the play of the children, while the paramount adult interests are always mirrored in their smaller cosmos. During the years of the war all the children played at soldiers, or hospital nurses, while at the present time such play is not nearly so popular. An interesting example of this tendency occurred at a play centre in one of the lowest slum districts in London. The children were given clay and told to model what they pleased. With few exceptions the class modelled coffins, as the main excitement of the week in the street in which the majority lived had been a funeral.

The element of make-believe becomes a marked factor in the play of children at this period, and adults often fail to realize the absorption of the child in his imaginative play. Many children are punished for telling lies because they are unable to distinguish between reality and the life of fantasy. The tale is told of a little boy who was playing at " butcher's shop " when his mother came in and kissed him. She was surprised at the look of disgust with which her small son greeted her as he exclaimed, " But, Mama, you don't kiss the butcher ! " She completely failed to realize that the shock to the child was just as great as if she had given way to such a lapse of ordinary social behaviour—as, for the time being, he had lost his identity and *was* the butcher.

The tendency to identify oneself with the object in dramatic play is not only confined to children, many uneducated adults show it. Such was the case of the sailor in the gallery of the theatre who started to climb down to the help of the heroine on the stage. The fantasy life of the little child is very intense. Repression may

easily occur if the child feels that he is criticized and laughed at. Many only children have imaginary playmates, while others gain the experiences they miss in real life by introducing them into their fantasy play.

This type of play needs guidance, as if carried on too long it may lead to aimless day dreaming, and the morbid fantasy of the adult who dreams through life picturing himself as the hero of many a stirring scene but never accomplishing anything. On the other hand, the tendency of modern life is to repress imagination, and it is probable that the evils of sordid-mindedness, selfishness, and the lack of any power of looking forward—evils which are very marked in our public life—are due to the repressing of the imaginative faculty early in life. The dramatic tendency which is present in all young children is derived from the instinct of imitation as a result of the mental development reaching the stage of the formation of definite concepts and the seeing of relations. This can be observed in the primitive folk-lore of any nation. The combining of the idea of horse and man gave us the centaur; of bird and man—the angel. At the same time nothing can be imagined that has not been experienced, and it rests with the parent and the teacher to see that the imaginative content of every child's mind is enriched by varied experience.

The universal tendency of children to dramatize everything may be made use of in the school in several ways:

(1) By providing a rich environment of good literature and art.

(2) By arousing interest in general school subjects by allowing free dramatization.

Many experiments have been made on these lines. Amongst them those of Miss Finlay Johnson and Mr. Caldwell Cook call for special attention. Miss Johnson used the dramatic method as the chief method of teaching

all classes in an Elementary School,[1] while Mr. Caldwell Cook adopted it for the teaching of English to Class III in a Boys' School.[2]

The methods of dramatization adopted by these and other educationists have been various, but gradually evolved from the simple to the complex.

(1) Stories are read and immediately dramatized by the children.

(2) The story is read and the children prepare the dramatization for another day. This method can be used in English History, Geography and Literature lessons, while Number can be taught by imitative games, such as shopping and other similar activities.

At a later age historical novels form the basis for dramatic renderings, and this gradually leads up to the writing of original plays. Mr. Cook found that Bible stories or stories from the Norse myths formed admirable foundation for simple plays, while novels such as Scott's could be made use of by the children. Later, at a more advanced stage, he suggests, should come the definite study of a Shakespeare play and its dramatization. The play should be introduced by reading it over two or three times. No attempt must be made to study the notes and general grammatical work until much later. The class should be allowed to choose members to act the parts, and can then be divided up into small committees, some to study the words, others to discuss the management and scenery. It is often found necessary to simplify the play, but this can be done by the children themselves. After the story has been dramatized and discussed, the words can be studied and the literature of the time, so that the whole interest of the English lesson will be centred in it.

[1] Finlay Johnson: "The Dramatic Method in Education."
[2] Caldwell Cook: "The Play Way."

Three difficulties occur to the novice in connexion with the question of dramatization:

(1) The dresses.
(2) The staging.
(3) What to do with the members of the class who are not taking part.

Mr. Caldwell Cook overcomes the difficulty of staging by suggesting that the Elizabethan stage should be used with its double platform with the front and back. The question of costume gives endless opportunity for the ingenuity of the class, and anyone who has tried the experiment cannot help but be struck by the amount shown. The clothes should be simple but adapted for the period, and there should be a few stock properties which can be used often—such as a red cloak, a couple of wooden swords covered with silver paper. In the earlier stages there is no need for definite costumes or scenery, as the players are willing and able to adapt anything to imaginary purposes. Miss Johnson mentions a sea-fight in soap boxes on wheels and an Arctic fog produced by little girls holding their pinafores over their heads. At a later stage, however, when realism has developed, such imaginary substitutes do not satisfy the children, and it is necessary to improvise definite stage scenery and costumes.

The use of the class presents another problem; one way of solving it is by letting the children act as a chorus, members of which give the prologue and describe the scenes, etc.

Different teachers will devise different ways of making use of the activity of the children, and no hard and fast line can be laid down. The work of Mr. Caldwell Cook at the Perse School, Cambridge, of Sister Grace in the Guild of Play in Bermondsey, and of many others who have made use of the dramatic instinct to bring life into the child's experience, shows conclusively that the dramatic

method of teaching is one which can have most far-reaching results in the development of the individual.

The writer of this book had the good fortune to be for some time on the Staff of the Perse Boys' School, Cambridge, and can therefore speak from first-hand knowledge of the effects of the system set forth in the "Play Way." Boys who had passed through the class in which this method was adopted, surpassed the others in initiative, resource, in lack of self-consciousness, and in power of expression. It was no uncommon occurrence for a boy of ten in a speech lesson, to give half an hour's discourse on any topic in which he was interested, speaking fluently and without hesitation.

The standard to which the written work attained can be seen in the "Play Way." The success of this experiment was remarkable, and others along similar lines could be quoted. All who have tried it are unanimous in their belief that by making use of the dramatic tendencies of children, we are using one of the most powerful instruments to humanize school life, to train the imagination, and thus enable the children to understand other experiences than their own and sympathize with other points of view.

Period II

Play involving the Hunting and Fighting Instincts

As the child continues in his development the dramatic play becomes associated with play which distinctly involves the primitive instincts connected with hunting and fighting. It is a well-known fact that little boys, before they are five years old, show a keen delight in a rough and tumble game, which reminds one strongly of a similar game indulged in by puppies.

At about the age of six or seven children of both sexes show a very marked predilection for games such as hide-

and-seek, chevy chase, touch last, follow my leader. Such games make use of the instincts of the chase which develop at this period. The imaginative play takes the form of pretending to be pirates, Red Indians, or other warlike types. So powerful is this group of developing instincts, that the whole of the free play at this stage is affected. Anyone who takes the trouble to observe the play of the children of an elementary or preparatory school during their morning break, cannot but be struck with the fact that every child is either chasing an individual or a ball, or himself being chased.

The popularity of ball games is at its height. The play, however, is still very individualistic. There is no tendency towards real co-operation; each child desires to be the centre of interest, and to impress himself upon his world. There is not the slightest tendency to subordinate self and to play under a leader. The fact that so many boys hate cricket in later life may probably be accounted for because they have been forced to play the game long before they have reached the stage for co-operation. A juvenile cricket team usually shows the same tendencies. The boys love to bat, they will tolerate bowling, but strongly object to fielding, and have little sense of working as a team.

It is at this stage in his development that the child is realizing his own personality. It is right for him to attempt to impress himself upon his contemporaries, and if this tendency is repressed or stopped too early his individuality suffers. The games which appeal most strongly to children at this stage are those which involve the hunting and chasing instincts, which have very simple rules, and which give a chance for each child in turn to be the centre of attention.

Besides the physical activity involved, the educational value of such games is twofold. They give an outlet for the primitive instincts which have been of such use in the

evolution of the race but which have little scope in civilized life, and they are a means of training the very qualities which were developed in primitive man by the hunt and the chase, qualities which are as necessary now as in the childhood of the race. That the appeal of these games is not confined to the young can be very clearly shown when adults take part in such a game as hide-and-seek. It is not long before each individual is as keenly interested as if he had returned to his childhood. He once more hides with bated breath and watches for a chance to get home.

The writer once took part in a cross-country paper-chase, in which a lady, prim, middle-aged, and decorous, was persuaded to join. She was one of the hares and arrived home with hair down, face scratched, dress torn: nothing mattered so long as she could escape the hounds.

The intense enjoyment of such games can only be explained by the fact that they satisfy our primitive needs and give an outlet for instincts which we inherit from our forbears. This question will be dealt with more fully in discussing the group games. The training value of many hunting games is very high. Let us consider hide-and-seek —a game known to the Egyptians, the Romans, and the Greeks, and of world-wide popularity: the individual who hides has to exercise judgment, ingenuity, self-control, quickness of decision, promptness of action; the hunter is only successful if he shows alertness—both in mind and body—and resource.

A quiet game involving the same characteristics—the silence game—may be considered. In this the players sit in a ring, one member sits in the centre of the circle with his eyes shut and points to a player in the ring. This player has to touch the centre one without being heard. If he makes the slightest sound, the centre player points in the direction in which he thinks the sound occurs, and if it is the right one the player who is advancing has to go back.

This game can be played in a hall or room. Absolute silence is essential, and the interest is so absorbing that every child in the circle cannot help attending. This is due to the satisfaction of the hunting instinct involved in watching the player creep towards the centre. The qualities trained are alertness, balance, and concentration, in the players from the circle, and self-control, concentration, and discrimination of the position of sound, in the centre one. It is no use attempting this game with very young children, as they have not the power of muscular co-ordination necessary for the balance required in silent movement, nor can they exercise sufficient self-control to keep the eyes shut the whole time. The game is always very popular with children of any age above nine or ten.

Period III

Competitive Play

At about nine years of age the play becomes much more realistic. The boy or girl is no longer satisfied with a stick for a horse or an upturned chair for a boat. Real things are needed. There is also a great paucity of ideas and the need for an adult as leader. It is at this stage that hero-worship begins to play a part in the child's emotional development, but the hero must have the crude and obvious qualities that he can appreciate. The simple warlike characters of history appeal, and the school athlete stands at the summit of achievement. The virtues of valour, courage, endurance, are looked upon as of far more moment than the subtler virtues, such as unselfishness, which appeal in later life.

It is very important to realize that the boy and girl at this stage are not merely the immature man and woman, but approximate more closely to a primitive type. This is the reason for the strong appeal that camping makes.

The remarkable success of the Boy Scout and Girl Guide movement, which is dealt with in a later chapter, is due to this fact. The whole of the activities are suited to the primitive needs of young people at this stage.

Another feature of the play of this period is that of rivalry; there is an intense desire to compete and to excel, and this tendency can be made use of to cultivate a definite high standard of achievement. The team race in its endless variety is the type of game which appeals, and by proper grading the team spirit can be gradually inculcated. It is very important that in all team races excellence should be aimed at. The children themselves respond and demand a high standard of achievement.

Period IV

Co-operative Play

Just before adolescence a new feature appears in the play. There is a definite need to work under a leader and to subordinate self-interest to that of the group. If legitimate outlet is not given for this need, a morbid outlet is found. This is the stage when the hooligan gang and the secret society make their appeal. In the games there is a gradual transition from the team race, in which every member of the team does the same thing in turn, to the organized group game in which each has his own particular job, and the work as a whole is co-ordinated under a leader. The great national games come under this group—football, hockey, cricket, etc.

It is interesting to note that all these games are ball games in which the ball is either propelled by hand or foot, or by some form of club or stick; and that they appeal very strongly to the primitive instincts besides satisfying the need for co-operation. Of the two forms of football, Association football certainly has a greater popularity with

the masses than Rugby. This is probably due to the fact that the appeal to the individual's combative instinct is more powerful in the one game than in the other. Hockey follows football in satisfying these special needs, but falls far behind it in its appeal to the general public. This is partly due to the lack of personal contact which is allowed in football, and partly to the fact that propelling a ball with a stick is a later development than propelling it with the foot and fails to satisfy the same primitive instinctive needs.

Many disallow cricket as a group game, but from another point of view it is the highest form of group game in which the individual plays for the team alone without the support of his team mates. It is certainly very individualistic, and its appeal to the group consciousness of the players may be subordinated by its demand for personal skill. It is played in summer at a season when the same violent activity required for football is scarcely possible. The instinctive tendencies based on the combative instinct and the instinct of rivalry are satisfied, but it is essentially a scientific game, and appeals strongly to the educated man whose instincts have become more or less intellectualized. Golf and tennis are even more individualistic games than cricket.

If we analyse the instinctive tendencies that are brought into play in football, we see that the primitive activities of propelling a missile towards a mark, of catching, throwing, etc., are combined with a strong combative propensity, which is further enhanced by the quickness of the game, and by the personal contact which comes in grappling, tackling, and the like. It is well known that contact in all forms seems to satisfy an ancient need. At the same time the instinct of rivalry is appealed to and the group spirit is satisfied.

The tremendous popularity of the national games points to the fact that there must be a deep significance in their

evolution. They could not hold the mind of the populace as they do if this did not represent something more than the mere competition for the mastery, although this is a form of activity which is closely allied to the most instinctive needs of life. I believe that these national games have been evolved to satisfy the primitive needs of the people. We do not find them strongly developed until civilization has reached a certain stage. Rudiments of such games are found amongst the most warlike of the native tribes in India and Africa. The South American Indian has evolved a game which is the starting point of our modern game of lacrosse. But it is only amongst the Anglo-Saxon races that the organized group game has attained its widespread popularity. I think this is partly due to the stage of mental development, but chiefly to the fact that in early and mediaeval times the primitive instincts had other outlets. The adolescent could practise the preliminaries for real warfare, and his instincts could find expression in the mock fight and the tournament. Every man was expected to practise the art of fighting. It may be that this accounts to some extent for the fact that group games, such as these, are not so necessary and therefore not so popular in countries where universal military service is the custom, but may become so when this is abolished. On the other hand, the Anglo-Saxon is the most pugnacious race, and therefore, in our present state of civilization, most in need of some vent for its fighting tendencies. It is as a result of this civilization in which so many of our crude instinctive tendencies have to be inhibited that the modern popular national games have been evolved from more ancient ones as a means of filling a much needed want.

The work of Freud and Jung and the more recent investigations on psychoanalysis have shown the far-reaching effects of the suppression of instincts and have led the writer to the belief that the group game gives a

needed means for the "sublimation" of many of these instinctive tendencies. At the same time the playground movement in America has shown us that the group game spirit is not inherent. It has to be taught. At first it was thought sufficient to provide playgrounds and apparatus. It was found that these were made use of solely by hooligan gangs. America has now its playground leaders, its courses of instruction in "Play." The results have been remarkable and have shown that the hooligan gangs and the apache are but means by which the civilized adolescent gives expression to his instinctive tendencies, and that these find a far more satisfactory vent in group games. It is difficult to account for either the evolution or the popularity of these games, except by the Recapitulation Theory of Play, combined with the Practice Theory.

It was necessary for primitive man to cultivate endurance, attention, concentration, accuracy of aim, combination, in order to live. The qualities were naturally fostered in the adolescent and cultivated most strongly in the young adult. We can assume in the light of modern research that qualities so important would be carried on from generation to generation. In our civilization they have become more or less mental in their application, the physical side of them has been inhibited. Strong members of the community find expression for these tendencies in the group game, but the young adult who has been brought up under city conditions is not robust enough to participate in a game such as football. His instinctive tendencies are, however, the same, and he finds relief by watching a contest by inner imitation. His muscles tend towards slight motor activity, at the same time he feels the emotional content more strongly and gives vent to it by shouting. He satisfies his need to the extent that he is capable of, but that this is not enough is often shown by his vicious tendencies in other directions.

The reason for the moral effect produced by keen participation in our national games may probably be explained on similar lines. The group games represent the tribal stage of the race, the stage at which personal prowess becomes combined with co-operative life. This was the stage at which altruism, loyalty to the community, the idea of honour, arose, and moral virtues were evolved equal to in value, if not actually excelling, those of the purely physical type.

The mind of the adolescent is more or less at the same level as the adult of the tribal stage. His primitive instincts, in spite of inhibition, are accompanied by their powerful emotional concomitants. The complex virtues of adult life are still beyond him. But the crude virtues of the game appeal strongly to him in his present state of development. The reason for their cultivation is made clear. The evils arising from their neglect are manifest, and the youth responds with fine determination to " Play the Game."

CHAPTER V

PLAY AND SEX

THE question whether there are any fundamental differences in the play preferences of the sexes is both important and difficult to answer. The difficulties arise from two sources. In the first place the time during which women and girls have had full freedom to take part in games and sports is so short that it is difficult to come to any valid conclusions. In the second place, the accepted sex differences are so often due to tradition and not to purely biological reasons, that again it is difficult to differentiate.

The question whether girls and boys prefer different types of play is affected very strongly by the traditional factor. We begin so early to make artificial differentiation. For example, the little boy certainly appears to like the rough and tumble type of fighting game more than the average girl of the same age. But in families where girls are allowed absolutely the same freedom as boys this does not always seem to be the case. Boys certainly seem more interested in mechanical toys, but have girls had any encouragement in such interests? Again, the doll has always been regarded as pre-eminently the girls' prerogative, but here tradition is so strong that few boys will admit their love for dolls. Modern ideas on the cult of the doll suggest that it is the love of power rather than the maternal instinct which is at the bottom of its popularity. This is endorsed by evidence in connexion with only children and the younger and older children in large families. Where a child has younger children or even animals to dominate there is little love for dolls, while with only children or younger children, the cult for dolls is often

very strong and quite irrespective of sex. The work of Dr. Stanley Hall [1] and C. Ellis [2] based on a questionnaire sent to 800 teachers and parents in 1896 is the only comprehensive investigation on the doll life of civilized children. Others which have been undertaken in reference to the doll cult among various savage races also tend to show that the subject is one which needs much more careful work before we can reach any definite explanation of the love of dolls.

The vast number of objects which are made use of for doll worship is well known. Posts, sticks, even swords, have been transformed into dolls. Victor Hugo's Cosette dressed, hugged, and put to sleep a naked sword. Occasionally even trees have been dollified. Hall suggests that it is impossible to explain this instinct solely as nascent parenthood, it must include some element of animism, if not fetishism, of children and savages. The fact that relatively a very small proportion of dolls represent infants, and a great proportion, adults, also shows that the parental instinct is far less prominent in doll play than we have supposed. It is more likely to owe its fascination to the love of power. A large part of the charm of doll play is due to the small scale of the doll world. The child is able to place himself as the adult before the doll. This brings his experience within the limited range of his knowledge and his senses, and tends to intensify and focus the emotions. The smallness of the doll helps the child to feel the sense of superiority that he assumes is the prerogative of the adult. By means of dolls the child is able to reproduce the larger world or the main ideas which appeal to him in this larger world, but with the rôles changed. In the doll world it is he that commands, it is the doll that obeys. That love of power is a strong factor is shown by the fact

[1] Stanley Hall: "Dolls and Toys and Playthings." Clark University. 1895.

[2] Stanley Hall and A. C. Ellis: "A Study of Dolls." New York and Chicago. 1897.

that girls who have pets or younger brothers and sisters rarely care for dolls, and that not only girls who have to be subordinate to their brothers show a strong interest in dolls, but those younger brothers who have to give way to an elder one often do so also.

As Hall says: "As the microscope and telescope bring minute and distant objects within our purview, so a doll microcosm opens up a world of relationship so large, and simplifies things so complex as to be otherwise closed to the infant mind."

In considering the make-believe and illusion of the doll world the psychological problem is very complex. It is difficult to say whether the "make-believe" is really conscious. On one occasion the smallest appeal to reason will dissipate the world of fantasy. On another occasion the child shows strong resentment, and there appears to be a struggle going on between faith and doubt. Many childish falsehoods may be traced to this lack of division between the real and the play world. Doll play stands out prominently as the type of play which involves most make-believe, and which seems to be based almost entirely on imitation combined with imaginative play. From the point of view of education the doll is of enormous value. The whole course of development of the child's mind may often be realized as a result of close observation of the doll play.

In considering the question of co-operative games and athletics in relation to sex, the time is comparatively so short since girls and women have had full freedom to choose their games that it is impossible to be didactic about the point.

Many have preconceived notions of the fitness and unfitness of different sports for women, but the evidence, such as it is, seems to be along the lines that all sports are as suitable for women as for men, but that in certain cases women adapt them for their special needs. Thus, women's

hockey differs essentially from the game as played by men. It is rather more scientific but not so fast as the game for male players.

The question whether football is suitable for women raises the same issue. If women are free to play it they will soon prove if the game as it stands now, or the game in a modified form, suits them. If it does not it will be dropped. It is only by trial that this can be tested, and while any game is prohibited to women there will always be those who want to play it for this very reason.

The question must be settled in the same way with regard to athletics. The Roman and Greek youth of both sexes took part in these, and there is no reason apparently why it should not be the same now. Whether women and men should compete either in games or athletics is quite a different question. Although much that has been said in the past about the physique of women is unreliable, it is obvious that there are certain fundamental differences between the sexes which have to be taken into account. The improvement in the height and general physique of girls in the last fifty years is overwhelming evidence for the value of athletics and games, and recent medical research has shown that these are good, even at the times when the old-fashioned view demanded their restriction. It is even questionable whether in the future women will not equal men in height and physical strength.

The main difference lies not only in the quantity, but the quality, of the strength. Women, because of their functions, are built for conserving strength, and they are probably capable of greater prolonged strain than men. They will never, on the other hand, equal men in power of output of strength at the moment. It is this great difference which must be taken into account in games in relation to sex. In all contests requiring output at the moment women will always be well behind men, but in activities requiring slow prolonged strain they will probably

be their superiors when other factors, such as training and opportunity, are equal.

This fact, taken in conjunction with the other fact that boys and girls mature at rather different ages, seems to point to the conclusion that the sexes should not compete. At the same time, if the theory suggested in this book is accepted that many games give an outlet for repressed instincts, they are needed equally by both sexes.

The evidence from modern research seems to point to the conclusion that mentally there are no fundamental sex differences, while physical sex may be an ephemeral, rather than a fundamental, factor. The results as far as can be known at present suggest that in play what is good for the gander is good for the goose. The need for outlet for primitive instincts probably appeared earlier in women than in men because of the greater restriction of their lives. In the Middle Ages, when the boy and youth had the chase and the campaign, girls were debarred, more or less, from these activities, and it is interesting to realize the very great number who disguised themselves as pages and went out to seek their fortunes.

The zest with which women have taken to the group games and athletics is not behind that of the men, and seems to show that the need for outlet is the same; with regard to the latter it appears that an activity which had much to do with the harmonious development of the Greeks will be equally valuable for both sexes in modern times.

Some suggest that there is a greater tendency to " overdo it " in sport amongst women than men. If this is true, it is only a transitional stage during which women are adapting themselves to the greater freedom. Although the following suggestion may be a shock to conservatives of both sexes, to those of broader mind it will appear obvious. In the realm of sport, as in any other sphere, if women are left alone to work out their own salvation and are not dictated to as to what they ought to like and what ought

to be good and ought to be bad for them—if they are given freedom to choose and test—if the question of sex is not thrust in where it has no place—matters will right themselves—women as well as men will get the full value from the games and sport they take part in and will learn moderation. It is probable that this is the secret which is at the bottom of the whole controversy which periodically reappears. Excess for men and women alike is bad. Moderation in all things is good. Games and athletics are no exception to this rule.

CHAPTER VI

RHYTHM IN PLAY

THE full rôle played by Rhythm in the economy of nature is still wrapt in mystery. We may, however, surmise that further research will probably prove that it is the basis of all development and growth, and one of the principal mainsprings of the universe. We already know something, on the one hand, of cosmic rhythm, and the rhythm of the seasons, while on the other, the study of biological science is bringing to light the importance of rhythm as a factor in the life of all organisms. An application of this is found in modern studiesof industrial problems. That rhythm plays a large part in preventing fatigue is well known to anyone who has walked to the accompaniment of a band, but the idea that in mechanical work the rhythm of the machine must be fixed to suit that of the operator is new. Research on the physiological rhythmic changes in the body during the day has resulted in the discovery of the best relative times of work and rest, the relation between output and fatigue, etc.[1] We are but at the beginning of such research and later results may establish the fact that the consideration of the physiological rhythm of the human organism may be one of the foremost questions of industrial efficiency. The most primitive type of rhythmic movement, the dance, was, it is believed, the earliest known form of artistic development. It is not confined to the human race; examples of it are well known amongst animals and birds. The origin of the dance is unknown—probably in its original form it is the outcome of the desire to express some strong emotion by movement of the body. It is difficult to realize that

[1] Myers: "Mind and Work."

dancing as an outlet of emotion is prior to music, that in fact, the first music was composed or extemporized in order to accompany dancing, for from the earliest times there has been some attempt at a rhythmic accompaniment, thus bringing into play the two factors of rhythm and sound. From these early attempts we may trace the evolution of all rhythmic music. Dancing in some form seems to have been in existence at the time of the earliest records of man known. It certainly appears to have been the most primitive means for man to express his strong emotions. Of the earliest ceremonial dances three main types can be traced:

(1) Religious dances, imitating the movement of the spheres.
(2) Dramatic dances, representing strong emotional states, such as love, joy, hate.
(3) Dances involving the mimicry of animals.

Of these the religious dances were the most ancient. All round dances seem to have begun with a religious intent, and the chief dances of India, Egypt, Greece, and Japan are certainly religious in their origin. A dance of death is known amongst almost all savage tribes. Mimic dances illustrating the movements of animals probably arose from the belief in totems. Amongst dances arising from the expression of the emotions, war dances and those excited by love are the most universal. Dancing, we may therefore assume, was serious in its origin. It is only at a comparatively recent date that it has become recreational. The beginning of dancing as a play activity started with the dances being executed for the enjoyment of the spectator. All the well-known national dances have been modified in this way; for example, the dance of the Nautch girls, which was originally danced before the god Rondsu, has thus degenerated.

Dancing has almost invariably been accompanied by

singing until comparatively recent times. The folk-songs of all nations are really dance songs, describing the customs of the times. Thus, we get the gradual change from the dance as a serious to a playful occupation. The early significance has been forgotten and the art survives solely on account of the pleasure it gives to the performers and spectators. Thus, the well-known folk dance " Sellingers Round " owes its origin to the religious spring dance round a sprouting tree, in which the performers placed their hands on the tree in order to obtain fresh life.

The great appeal of these folk dances, which the late Mr. Cecil Sharp has revived so effectively, lies in the rhythmic movement which is so marked a feature of them all. Modern dances are considered decadent by many as they are based chiefly on primitive sex dances. At the same time, it is obvious that many of these dances have a very marked rhythmic factor which may have its value in the physiological effect produced. It may be that these very dances give the needed relaxation to nervous systems overstrained with the complexities of modern life. The great popularity of such dances in the war seems evidence for this view.

By its use in education we may once more reach the Greek standard and use the dance as a measure of expressing to the fullest extent our highest emotional thought. We are far behind this ideal at present, but it rests with those who are responsible for the education of the future generation to work towards the ideal by making full use of rhythmic activities wherever possible in all branches of school life.

Rhythm is certainly a fundamental factor in human development. Children of a few months will beat time to a tune with marked rhythm, and the sense of rhythm is apparently at its height at about three years of age, and if not cultivated, may be lost.

The remarkable results of Jacques Dalcroze in using

rhythm and music as a means of curing physical disabilities, and giving an individual absolute control of his body, are too well known to need description.

It is probable that we are only at the beginning of discovering that properly graded rhythmic movement may become one of the chief means, not only of educating our nervous systems, but of curing many of the nervous disorders to which civilization is prone.

Motion study is now one of the most interesting branches of psychological investigation. It has been found that in all expert performance, whether it be work or play, the action at its best is always rhythmic. The method of photographing the movements of an expert golf player, for instance, by fixing a small electric lamp to the point of the club, has resulted in the discovery that the more skilled the movement the more perfect the curve. By analysing such a movement and by teaching the amateur to perform it in stages much time and energy is saved.[1] In some such way it is not unlikely that the teaching of rhythmic movement in order to attain proficiency may become a factor of all skilled trades. A similar type of instruction might well be applied in training in skilled games. At the same time it is necessary to bear in mind that though the deliberate training in rhythmic movement may become a very important factor in our educational methods it will never take the place of the spontaneous rhythm of movement which is the prerogative of the individual harmoniously developed in body and mind. Such spontaneous rhythm is present in the child's free play, the spontaneous dancing movements which children give way to under all forms of pleasant emotion. It is this factor, as we have seen before, which is obviously the basis of all national folk-songs and dances, and which produces their healthy effect.

Anyone who has taken part in such dances will bear

[1] Myers: "Mind and Work." 1920.

witness to the marked feeling of health and inner freedom produced. It is obvious that some relaxation of this kind is absolutely essential in an age when the rush and strain of life has got beyond the endurance of the human nervous system. Whether this will take the form of the universal revival of the old national dances, or whether the modern type of mind requires something rather different, is to be seen. For those who have the welfare of the nation at heart it is obvious that facilities must be provided for every individual to have some form of rhythmic play as a relaxation from the stress of life.

CHAPTER VII

THE RELATION OF PLAY TO WORK

THE old adage, "all work and no play makes Jack a dull boy," emphasizes the generally accepted view that there is a great gulf fixed between work and play. Amongst certain groups of individuals idleness is still looked upon as bliss, work is still regarded as a necessary curse. Yet when we consider the fundamentals we find that there is no such hard-and-fast distinction. Rather it is certain forms of work, undertaken mechanically with no clear idea of the end in view—in other words, drudgery—which should be regarded as an antithesis to play. Work which involves self-expression, whether it be the picture of the artist, the finished garment of the needlewoman, the well-cooked dinner of the *chef*, the expert lesson of the teacher, carries with it that feeling of intense enjoyment of power and of achievement which we associate with play.

If we analyse any type of play we find three factors always present—power of self-expression, intensity, and enjoyment. Yet surely these are the factors which are essentials of all good work. It is not, therefore, the activity itself which can be classed as work or play, but rather the attitude of mind in which it is undertaken. The old-fashioned educationist will state that children should be made to do something they do not like: they should have drudgery. But what is drudgery? It is not an activity in itself. Children will undertake any amount of so-called drudgery in their play and enjoy every minute of it. The writer can well remember an exciting game carried out in pitch darkness, when three children kept a narrow passage and three tried to rush it. The slow

creeping up the staircase inch by inch took the better part of an hour, every muscle was tense, every sense alert—the child for the time being was the hunter stalking his prey, and enjoyed it intensely ; yet if anyone in cold blood tried to take an hour to climb twenty steps he would be ill with boredom in half that time.

The question then arises: If play and work really involve the same factors, how is it possible to make use of this fact under modern educational and industrial conditions ? The question from the educational point of view will be discussed when dealing with the relationship between free play and free work. Let us now consider it from the industrial point of view. From the time that machinery took the place of human labour it has been unavoidable that a great deal of the labour required should become more and more mechanical. The man who day in and day out directs the lathe which makes a certain sized nut for the engine can never take the interest in his work which the skilled carver or builder took in the work which he completed himself. How is such work to be made anything but drudgery ? How is it to be carried out with the joy of the spirit of play ? This is one of the great questions of the day, and it will become more and more urgent as machinery is perfected.

Every individual needs scope, power of self-expression, and some outlet for his primitive instincts. And yet under present conditions for the great majority none of these needs are satisfied in the work they have to do, and it is probable that a great deal of the present social unrest, the scamping of work, the lack of interest in any standard of achievement is due to this. How is it to be avoided ? Can it be avoided ? The answer to these questions is probably in the negative, for many types of employment, which will need special consideration. At the same time much can be done.

In the first place, vocational tests are being carried out

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and in the end will probably become universal. The lucky individual—alas! at present rare—who is doing the job for which he is fitted always loves his work. To him work and play are often synonymous. With strict vocational tests such people will become more numerous.

Secondly, vocational training wherever it is done, whether in school or workshop, should involve the philosophy and history of the industry, besides mere mechanical training. If a boy or girl is going to be a unit in a great business, in which he is going to do one small piece of work, he will do it with interest if he knows its relation to the whole. Experiment has shown that in continuation schools attached to factories where the young people have been taken over the works and shown the different parts of the whole, where they have some knowledge of the history and evolution of the industry—in other words, where they are encouraged to take an intelligent interest in the work as a whole—there is a definite change in outlook.

With co-operation, profit-sharing, and many of the other reforms which must come when the worker becomes an interested partner in the business, other changes will come; where these reforms have already been made interest has followed, and with interest the desire and the demand for a standard of good work.

At the same time, even when vocational guidance and training and improved conditions have achieved their best, much of the work of modern times will be such that it cannot offer adequate opportunity for self-expression. It will still be necessary to get this in other ways; but with the shortening of the working day, which is coming in all forms of labour, this will not be difficult if the individuals are trained in the right use of leisure.

That this is not the case at present is an indictment against our methods of education. With the restriction in juvenile employment and the shortening of working hours it is an appalling thing to think that the majority look

upon loafing and passively watching of a match of some kind as the only thing to do. When we have reformed our methods of education this will be impossible, and it will therefore be well to consider how the study of play can bring about the desired change.

It is by no means a new idea to use play as the basis of education. The Kindergarten system of Froebel was certainly based upon the play impulse and has had nearly a century to test its efficiency. It will be advisable to consider this method very briefly.

Throughout the whole of Froebel's writings we find frequent references to the importance of play as a basis for education. "Play," he says in the "Education of Man," "is the highest stage of child development at this stage, because it is spontaneous representation of the inner and of the need and desire of the inner itself. This is implied in the very word 'Play.'" Again he speaks of "Play that is spontaneous representation and exercise of every kind." He describes it elsewhere as "creative self-activity and spontaneous self-instruction."

Many writers complain that Froebel fails to separate play from work, but modern psychology tends to show that he was in advance of his times in this conception, and that such differentiation is almost impossible.

It is interesting to notice that in many of his views Froebel foreshadows Karl Groos and Stanley Hall. His theory, to quote from Miss E. M. Murray, might have been called that of "Preparation through Recapitulation." He regarded the play of childhood as based on instincts, and the instinct for activity, which he described as "the natural longing for some mode of activity inherent in all children," as fundamental. Working with this appear the instincts of investigation, curiosity, construction, and representation. He does not look upon imitation as an instinct, but as the "outcome of spontaneous activity which leads to understanding."

Throughout all his writings Froebel is continually bringing forward the theory of development as applied to education, and maintains that if we could only follow the lines of self-activity, as shown in the spontaneous play of the young, in our later education we should find an equally joyous response.

It was because Froebel believed that the means by which the child gains his first ideas of his own nature and life, and the nature and life of the cosmos, are his play and playthings, that he regarded play and playthings as of serious import. His series of " gifts " were chosen from toys he saw in general use and were picked out as specially suitable to children of differing ages.

His insight into the " Play Periods " of childhood is also shown in his advocacy of public play-grounds and of supervised games, for he realized what modern educationists have been slow to grasp, that play in its modified form, the game, must for the civilized child at least be directed if we are to gain its full educational value.

Turning to the work of Dr. Maria Montessori, which has become known as the " Montessori Method of Education," we find the same ideals although the method of attack differs. To compare roughly, we may say that as Froebel approaches education by play from the point of view of the philosopher, Montessori approaches it from that of the scientist, but the outlook is the same, the ideal of inner freedom, development by self-expression, the ideal embodied in the play spirit—this is the groundwork, the foundation of both.

Dr. Maria Montessori first became interested in education in 1897, when assistant medical officer at the Psychiatric Clinic of the University of Rome. Here she came into touch with many mental deficients, and after a close study of the works of Edouard Séguin, and later of those of Itard, came to the conclusion that mental deficiency in children was essentially a problem for education rather than medicine.

In 1898, Dr. Montessori was able to carry out educational experiments on lines advocated by Séguin in the State Orthophrenic School, and her success was so remarkable that she was able to show great improvement in the most hopeless cases and many of the so-called deficient.

The work gradually grew until in 1910, and later, the news of the marvellous success of her methods spread, and hundreds of teachers flocked from different parts of the world to study it. Since this time Dr. Montessori has published several books explaining her methods, has lectured on it in England, France, and America, and schools based on her system have been started in all civilized parts of the world. Although at present the work is limited and requires modifying for the different national types, and although it is open to the danger of spurious copying even more than the Kindergarten, the results have been so remarkable, the progress so great, that it is not too much to say that the Montessori Method will be regarded in the future as a great landmark in educational development.

In studying the method we find that, speaking broadly, it may be described as a scientific attempt to make use of the Play Impulse in Education. The main factors of play—activity for its own sake, the sense of inner freedom, the love of being a cause—stand as the foundation of the system. Self-development, self-expression, are the starting points. The teacher guides but does not lead. The tendency of the child to imitate adult life, to repeat a simple action continually until it has perfected it, the love of the child for striving and overcoming obstacles, and the fact that it is the doing of the thing and not the result obtained that fascinates young children, are recognized facts which so many adults fail to realize. The development of the senses is the most important part of Dr. Montessori's method. The apparatus used is for this purpose. Form, colour, and texture are brought into play continually. Throughout the whole of the training the play spirit is

paramount. The child chooses his own piece of apparatus; it may be a frame with buttons or hooks or a sand tray. He makes use of this till he tires and goes to another. The children are taught to look after their own room, to set the dinner and serve it, but it is as play and is the realization of the innate love of the child to be useful. The teacher is present, but is only there to be consulted as a friend, to help, to suggest, but never to lead. Many educationists who have visited the "Children's Homes" have been struck with the difficulty of keeping to this. A small child wishes to pull a heavy chair in order to climb upon it to look out of the window; the fond mother longs to help. The Montessori teacher leaves it alone and thus gives the child the fine experience of achievement for which it unconsciously craves.

The results which have been achieved in the children who have benefited by this form of education are remarkable, and have been observed by teachers from all parts of the world. The sense development is far in advance of children of like age educated in the ordinary way, and the power of muscular co-ordination gained is such that these children can perform acts involving balance, deliberation, and endurance of which the ordinary child is rarely capable. This is undoubtedly due to the continuous activity, the joyous self-expression which is encouraged. Dr. Montessori has now applied her methods in the teaching of older children, so that the same system may be continued through school life.

Finally, it is not too much to say that both the Kindergarten and Dr. Montessori's Method of education owe their success to the fact that the originator of each has attempted to make use of the play impulse to the fullest extent, and to provide, by following the natural course of development, an education which shall fit the child for his environment.

The main factors which mark so prominently the self-activity of the child from earliest years—continuous move-

ment, curiosity, love of being a cause, of overcoming difficulties—are fostered in both. The innate instinctive tendencies of unconscious and conscious imitation are made use of, and above all the inner feeling of freedom of expressing oneself, of acting spontaneously and not by coercion, is given full scope.

The dominant self-assertiveness of the small child who is gradually awaking to his own individuality, and which, if directed, works but for his good, is made more of in the Montessori System than in the Kindergarten; at the same time the dawning tendency for co-operation is given full play in both. In fact, although these methods of Education have been used more especially for younger children up to the present time, in the future we may hope that they will permeate the education of older children, and lessen, and in time get rid of, the repressive methods which so often occur in educating large numbers together, and which, inasmuch as they directly contradict the natural instinctive tendencies observed in children, are anti-social.

Each has given a special gift to education. Froebel insists upon making use of the play activity of the little child and following the play ideals throughout his method of education. To Montessori we owe the illuminating idea which is gradually changing the whole of our educational methods—that each individual must develop at his own rate. The Dalton method, which has had great success in England and America, follows the same ideal, and in so doing is following the play method. Each child works at the subject in which he is interested and stops at his own time.

Both these modern methods recognize the individuality of the child. We have failed in much of our education because we have not realized this. In play the child has the natural method of education ready to hand, and by watching the play activity of children we can learn how to teach. Everything is based on interest, and this in its turn

on instinct. The child is interested in building sand castles because in his development he is at the constructive stage. The adult is not interested in such an activity. Lack of interest is the sign that the boy or girl is either past that stage or has not reached it. Once appeal to the interest, and intensity and enjoyment follow.

How much toil and worry would many an overworked teacher be saved if this were realized. If the lively class will not attend to him it is because they are interested in something else, because their stage of instinctive development is satisfied by this. Take a dog into a room where there is a rat, and whether he wills it or not he *must* attend to the rat. The same theory holds good with children. We have approached education from the wrong point of view in expecting our children to sit passively and listen. We are beginning to learn that the rôle of the teacher is to guide and suggest, not to dictate. All this can be gained by watching the child at play—his stage of development, the things which appeal to him can be learnt. He is intensely active and constructive, and the modern tendency towards the development of handwork is at last giving him his heritage. Individual activity, graded to suit the stages of development, is the key-note of these modern methods, and as they gain ground we shall find our educational problems simplified.

It is an appalling thing to realize how wrong our methods have been. An experiment tried with new-born kittens is very significant. Their eyelids were sewn up and they were allowed to live to the adult stage, after which they were killed. In every case a certain track of brain connected with the eye was undeveloped, because it had not been used.

When we consider how for years small children have been kept sitting passively in desks for several hours a day when their activity should be like that of the kitten, we may perhaps realize the harm which has unwittingly been done.

The apathy, lack of interest, and of power of concentration which we see so prevalent is probably the direct result of such a mistake. We can, however, see that it is not perpetuated, and the modern individual methods are going far in this respect. Once we realize that play is the natural means by which the young animal and the child get in touch with their environment we have the method before us. We simply have to adapt it to the needs of civilization.

This leads to the question of the relationship between free play and free work. The method is identical: the child works as he plays, at the thing in which he is interested; he is interested because the material fits into his instinctive needs at the stage at which he has arrived; he is concentrated because he cannot help it and works, as he plays, with all his might. The difference is probably one of material. In free play the child has his natural surroundings to choose from, be they good or bad. In free work the material is chosen and therefore limited, and the environment is more or less artificial. At the same time the greater the variety of material, the richer the environment—the wider the choice the better.

In many schools where the individual method is supposed to be followed number and reading take far too prominent a place. This is probably due to the necessity of bringing the children to a certain standard at seven, when they pass to the upper school—and it will disappear under the new schemes. The Montessori Method lays greater stress on sense training, and it will be interesting to see the results in the rising generation. How few of the present one enjoy the sense of touch as it could be enjoyed!

If we follow the play methods it is questionable whether the sub-Dalton plan is ideal. The play of children between nine and twelve demands the team. It is very realistic and there is need for guidance, and this rather looks as if class teaching is the ideal for this stage; but class teaching

in which the teacher guides and the children do the work, not class teaching under the old repressive methods.

At adolescence we have the individual working within the group as part of a co-operative whole. It is questionable whether the Dalton Plan makes enough of this factor, but it will not be difficult to modify the system by demanding complete pieces of work, the parts of which are done by different individuals; in this way we should get the co-operative spirit of the Group Game.

The work of the teacher in future will not be to impart knowledge, but carefully to select the material in such a way that it can be presented at the right stage at which it appeals. This is no light task, but it is worth while and its payment will be fourfold.

In the school of the future, when each child is intensely active with constructive activity, when work is no longer drudgery but self-expression, the child who comes into the world so well equipped will have a chance for all his activities. Then learning will be a joy because it is done at the right stage, and when the successful teacher is the one who keeps herself in the background—when the child, harmoniously developed, able to use his leisure well, is placed in work for which he is suited—in other words, when by following the natural method of play, we transfer the play spirit to work—man with his splendid equipment will by his education be fitted to use it to get the best out of life.

CHAPTER VIII

1. MODERN SOCIAL MOVEMENTS BASED ON THE PLAY IMPULSE

1. THE PLAY-GROUND MOVEMENT OF AMERICA

APART from the activities of the Sports Associations in each country, it is to America we must look for the first sign of a public movement for the establishment of municipal play-grounds and other play facilities, although the inspiration of the movement may be traced to Berlin, where public sand-piles were a feature of the parks some time before they were introduced into America and England.

Between 1894 and 1898 public play-grounds were established in New York, Baltimore, Philadelphia, and many other of the leading towns of the United States. These were kept up by private subscriptions and run by social clubs for some time, but the demand became so great that they speedily outgrew such management, and the Play-ground Association of America was formed to extend the work. By 1900 several similar associations were in full swing; but by this time it had been realized that to provide a play-ground does not ensure play, and that the success of the movement depended on providing good play leaders, trained in the theory and practice of play. At this time the work was encouraged by the allotment of municipal grants towards public play-grounds, and by the fact that the educational bodies combined with the Play-ground Association to further the movement. This led to the expansion of the work into a recreation movement and the establishment of public Recreation Committees for the control of the recreation of the public at large. In 1913, 332

cities were conducting organized play under qualified play leaders, 250 towns were devoting between them 3½ million dollars a year to the maintenance of play-grounds alone. A comparison between these figures and those of the latest report gives some idea of the tremendous growth of the movement. In 1925, 748 cities were maintaining organized recreation programmes under leadership. There were 17,177 paid leaders, of whom 7,178 were men and 9,999 were women. The number of volunteer workers had increased in the year from 4,444 to 6,799.

Other significant indications of growth were the increase of separate play areas under leadership to 8,608, and the number of city governments appropriating funds for community recreation activities—more than 18½ million dollars being used for this purpose.[1]

The Play-ground and Recreation Association of America employs field secretaries to tour the country and give advice in matters of organization. Many of the universities have opened special courses for the training of play leaders. Pittsburg University appointed in 1910 a Professor of Play, who is assisted by three instructors. There are two courses in Play—a one-year course and a two-year course. The syllabus for the one year is as follows :

History of Philosophy	Play
History of Human Progress	Childhood
American Ideals	Play-ground Experience—
Psychology	(Apprenticeship and
Principles of Education	Practice Work)
History of Education	Biology

Physical Education

Similar schemes are in force in the universities of Chicago, Baltimore, Wisconsin, Philadelphia, and other cities of note. A comparison between the numbers of such cities again draws attention to the growth of the movement.

[1] Quoted from " The Play-ground," April, 1926, Vol. XX, No. 1.

In 1913 there were 59; in 1923, 79; and in 1925, 115 cities reported as having institutes for the training of play leaders.

2. THE PLAY-GROUND MOVEMENT IN ENGLAND

The public attempt to gain adequate playing facilities for the people has appeared in England nearly twenty years later than in America. In its development it has followed to some extent the same course—first, private enterprise, followed later by municipal help.

The earliest development may be said to be the establishment of "Happy Evenings" for the people some thirty years ago, and of evening play centres for the children in the crowded London areas.

The establishment of play centres in London is due chiefly to the work of the late Mrs. Humphry Ward. In 1906, 7 centres were formed with an attendance of 200,000. In 1918, 28 play centres had been started, showing an attendance during two months of over 1,700,000. The children in these centres are taught games, needlework, carpentry, under suitable supervision.

In spite of the rage for economy which swept the country, and amongst other things caused some play centres to be closed, the movement started by Mrs. Humphry Ward, and continued by her daughter Mrs. Trevellyan, is progressing very successfully in London. Play centres have been started in many other towns, and municipal authorities in some cases give grants, paying 50 per cent of the expenses. But there are still many towns without any centre of the kind.

Many cities have their own schemes for recreation, such as Manchester, Liverpool, Plymouth, Birmingham, etc., but again there are others where nothing is done.

The climax to the movement in England came with the inauguration of the National Playing Fields Association at the Albert Hall on July 8, 1925. This Association, with

the Duke of York as its President, has far-reaching schemes for the furtherance of facilities for play. Its object is to secure the provision and preservation of playing fields adequate for the requirements of the community. Its method is to do this by establishing county branches throughout the country, with a central council formed of representatives of the most important social and sporting bodies, and so remarkable has been the spread of the movement that within the year twenty-one county branches have been formed, and it is hoped that before long every county will have its committee. Apart from this, the National Playing Fields Association has done a great deal of work to arouse interest in the subject all over the country. Statistics have been obtained from the majority of the great towns which show the almost universal shortage of adequate open spaces.

The National Playing Fields Association suggests that not less than five acres of open space should be available for every 1,000 of the population. The survey carried out shows that very few areas reach this standard, while many fall far below it. The survey undertaken at the present time (1926) shows that in thirty-five towns with a total population of 1,535,730, situated in eleven counties, there is one public football ground for every 14,219 persons, one cricket ground for every 25,595 persons, one hockey field for every 127,977 persons, and only one play-ground for every 29,533 children. It is calculated that less than 10 per cent of the children in the public elementary schools have the chance of playing other than on their asphalt school play-ground. It is to remedy such a state of affairs that the National Playing Fields Association was formed, and already, in less than a year, the country has been aroused to forward its efforts.

We have thus in England reached the stage that America reached some years ago, and have a powerful National Association for the provision and preservation of playing

fields for the people. It will be well, however, if we benefit by the experience of America and go further without delay.

It is not too much to ask for a Ministry of Recreation, or at least that this form a subdivision of the Ministry of Health. France has been before us in this respect. Struck by the physique of our soldiers as a result of games and sport, a State Department of Sport was formed and grants given and facilities arranged for even the smallest towns to enter " Le Sport."

To get the full benefit from the playing fields and playgrounds supervision will be required. We have to remember two main facts: (1) That play is a natural instinct in man as in all higher animals, evolved for the purpose of training his instinctive tendencies as they arise, and that as a result of this, different types of play appeal to children at different stages of development; (2) that play is not purely spontaneous but needs guidance, and this guidance should be in the hands of people trained to know the needs of the child and the means of satisfying them.

It is only possible to suggest in outline a scheme by which the best results for such an end may be obtained. The first thing needed is unity of control. The National Playing Fields Association is doing much to further this, but at present the work is more or less in the hands of voluntary workers. These have done, and are doing, magnificent work, but they are often handicapped by lack of funds, and there must be considerable overlapping. Surely the question is of such vital importance that a branch of the Ministry of Health should deal exclusively with recreation. Is not a Director of Recreation needed who will be responsible for ascertaining the needs of the community in this respect? In every town there should be a committee composed of representatives of all classes interested—teachers, heads of factories, social workers, and working men and women.

This committee will have to make itself acquainted with

the facilities for recreation. It must know the number of parks, open spaces, halls, play-grounds, etc., available. It will have to be officially recognized and have the right to use certain public funds. It must also have a voice in the housing scheme for each town, for every new district should be provided with central play-grounds round which the community can settle. The committee will also have to know the number of children and young adults in the different districts and their recreational needs. It will have to be in direct touch with the county branches of the National Playing Fields Association or affiliated with this.

By unity of control and central organization thus obtained it will not be difficult or expensive in the majority of our large towns to organize a scheme by which every child and young adult has somewhere to go to after school, factory, and office hours other than the street, where he can play.

The provision of play-grounds and apparatus alone, however, has been proved to be inadequate; the play must be guided. In every park or public play-ground a superintendent or leader is needed for the purpose. Such a leader will require very special training, as he or she will have to realize two conflicting facts: (1) that play is not purely spontaneous but needs guidance; and (2) that the play must be guided and not directed, as if forced it ceases to be play.

This leads to another important aspect of the subject—the need for trained play leaders. With unity of control, with a powerful representative body in every town, it will not be difficult so to organize the facilities for recreation that every child has somewhere to play in other than the street, and every young adult a club or play-ground giving him the opportunities he requires to satisfy his developing instinctive tendencies. These, however, must be supervised by trained play leaders if they are to be of any real value. The question then arises as to what form such training shall take.

In the first place, a general course on the theory and practice of play should be given as a definite branch of the work of every training college for teachers. By such means the student will get some idea of the underlying psychological principles connected with the instinct of play, the needs of the children arising from the development of instinctive tendencies, and the kinds of play which satisfy these. On the practical side the students of the training college will have to be taught games for the different periods, and where possible given facilities for testing these games in school and plays centres. By such means, and by such means only, shall we change the whole outlook of education on the subject and give play its true place in the school curriculum. Already we are awake to its value, and the time is not far distant when every teacher will know how to make use of play and every elementary school child have at least one afternoon a week in which it can play in the true sense of the word.

Another important branch of training will be that of the social centres. At the present time the play centres are to a great extent staffed by overworked teachers, because no one else knows how to manage the children. Courses on the Theory and Practice of Play and on Child Study should obviate this difficulty. If given the necessary training many a young man and woman who is fond of children, and who works all day in office or shop, will be glad to help in the play centres.

Finally, it is still necessary to decide where the long course for those wishing to take up the profession of superintendents of public play-grounds, etc., shall be held. In America several of the universities have special courses and definite schemes covering one or two years for training superintendents of play-grounds and public recreation.

In England, at present, we have no such scheme, but the needs of the community are such that it must come sooner or later, and whether new colleges for the purpose are

started or existing institutions modify their courses to fit the need is immaterial. A new profession is certainly arising. We shall need Directors of Recreation in every town, Supervisors of Public Play-grounds, Play Leaders for Play Centres, etc., and if such a post is given to an untrained person the result will be fatal. The ones to fill these posts must be chosen from the ranks of those who love and understand children. They will require special training on the theoretical side in child psychology—the development of the instincts, the psychology of play, the instinctive needs of the child, and the types of play to satisfy these. They will have to work in close touch with the organizers and teachers of physical education and at the same time realize that their special work differs from the purely physical education in that they necessarily approach the subject from the recreational point of view; they must guide, not teach; they must be always in the background to suggest, not enforce.

On the practical side the supervisor of recreation will have to study the rich collection of folk-songs and games, to know numerous games suitable for different conditions—indoor and outdoor, summer and winter—to realize the needs these satisfy, the tendencies they train. Practical experience will be essential in testing such games.

Finally, a thorough knowledge of recreational administrative work will be needed for all the higher posts. It is from the ranks of the trained play leaders that the director of recreation must be chosen. The work of such a one will be to organize in the true sense of the word, that is, to know the needs of the community and fit the facilities to the needs. He, or she, will have to know the special needs of each individual neighbourhood, the facilities for recreation in the district; he will have to allot the times for the play-grounds and parks to the different schools, appoint play leaders (probably train them), see that each section of the community has the right kind of facilities. A large

commercial district may, for instance, require a great deal of outdoor play; an industrial district, where all the young people are engaged in strenuous manual work, may, on the other hand, need more clubs and facilities for quieter games. It will be part of the work of the director of recreation to know and arrange this. The post will carry with it much responsibility. It will have to be well paid; but above all the holder of it must be most carefully selected.

These suggestions are comprehensive and require money, but if the nation is awake to the need it will be forthcoming, and it will not be long before throughout the country every individual will have the chance to make full use of his natural instinct to play, and in so doing develop into a happier, saner, and more efficient citizen.

2. THE BOY SCOUT AND GIRL GUIDE MOVEMENTS

And Their Relation to the Play Ideals

The Boy Scout Movement

Some twenty years ago Sir Robert Baden Powell started the Boy Scout Movement. To-day it is world-wide. The movement has spread to all parts of the globe, and societies affiliated with or on similar lines to the Boy Scouts are flourishing in every country. To-day the Boy Scout has had his chance to show what he is worth, and the results have satisfied even the most sanguine of his supporters.

At the beginning of the European War (1914) the English Scouts were mobilized; their services were offered to the Government and to the municipal bodies in all parts of the country. Throughout the war their help was invaluable, the boys often undertaking men's work. In every way possible and on all sides we hear of the promptness, efficiency, resource, and dependableness of the Boy Scout.

In view of the remarkable rate at which the movement has spread and its wide beneficial effects it is regarded by many as the most significant and far-reaching of all movements of modern times. To those who have studied it in detail not less wonderful is the change which is wrought in even the least hopeful material, and the grip it seems to get upon boys of the lowest class who are unaffected by the national games which appeal to their confrères.

In a study of the psychology of the movement we must look for an answer to the questions :

(1) What are the reasons for the rapid spread of the movement ?

(2) How is its marvellous appeal to the boyhood of the world to be accounted for ?—an appeal which has changed so many of the worst hooligan type of our cities into decent, efficient and self-sacrificing citizens.

The answer to these questions is not far to seek. By some incomprehensible stroke of genius the originator of the movement has shown such a profound, though it may be unconscious, knowledge of the psychology of the boy mind that he has evolved a scheme which appeals to it in every sense. It has caught hold of the romantic, adventure-loving soul of the eternal child—the soul that is the same in all times and in all nations—and has given it that which it misses in the rush and stress of our civilized life.

The aim of the Scout Movement is the aim of all educational systems—to make the boy an upright, efficient, self-controlled citizen ; but the scoutmaster succeeds where many an educationist fails, and his success is due to the fact that scouting is based on the play impulse and fits in with the stage of the child's life at which the group consciousness and the love of achievement are becoming the chief factors of that impulse.

We have already discussed the play periods and the types

of play which appeal to children at different ages. The boy of nine to twelve is at the age when play is self-assertive and combative. The instincts of rivalry, the desire to do, to make, constructiveness in every form are strong. The boy at this period still maintains his love of imaginative play, but it must be on wider lines than formerly. He no longer copies the life about him; his ideals are world-wide; he is the pioneer, the hunter, the sailor on a romantic quest. His playthings must be more concrete; no longer is he satisfied to give to a mere stick the attributes of a charger. He must attempt to copy the real thing as far as possible. He must make a real entrenchment, a real camp-kitchen for the life of the pioneer which he is assuming. He must have something that really shoots, even if it is only a pea-shooter. He must endure real hardships and overcome real difficulties or his interest fails. Towards the end of this period the desire for leadership appears.

Again, the utilitarian outlook of those who have to fight for a livelihood tends to produce a desire for something with more concrete results than those of the group game; in other words, the man whose very existence depends on his efficiency has no time to devote to a game which is an end in itself. To this latter fact may probably be traced the less enthusiastic demand for games of this sort amongst the artisan class. That something is needed instinctively is shown by the vast attendance at football matches, the audience being drawn to a large extent from this class.

To the working-class boy, especially, the Boy Scout Movement has come as a godsend. It is to the boy of this class that it appeals in all the strength of its fascination, and it is for the boy of this type that something of the kind was sorely needed. He stands at the threshold of life full of unfulfilled desires. At the same time, owing to the hardness of his lot, the utilitarian outlook counts for much with him. He longs for romantic adventure, but his environment is sordid: he must be doing; his hands ache to make

" things," but they must be useful things. He wants a hero to worship—a hero with the virtues he can appreciate. The passive life required in school or office bores him; his hunting and fighting instincts are developing; his gregarious instinct is coming to the surface; he longs to be a unit of a great barbaric whole. In all, the crude spirit of primitive man is working in him and he is filled with an unreasonable discontent against his uneventful life. If these instincts are not satisfied they are either crushed by adverse conditions and he becomes a sullen, lifeless log, or if too strong for this they find outlet in other ways: he becomes a hooligan; his love of wild adventure often ends in the police station, his desire for romantic thought in the gin palace.

But he joins the Scouts and these seething desires are satisfied, his fierce longings are set at rest. Romance comes to meet him. He lives in camp the life of his favourite pioneer on the outskirts of civilization; he learns to make common useful things in a romantic way. A hero is set before him in his scoutmaster, who possesses the virtues he can appreciate. The savage love of dressing up, of pomp and ceremony, is satisfied by the uniform, the drill, the ceremonial of the movement. He is now under a leader, one of a group working towards a concrete end, but his individuality is not suppressed and the spirit of rivalry finds scope in aiming to make his patrol, his company, the best. He can grasp and understand the simple doctrine of the scout law; his innate love of law and order, of obedience, a desire which is latent in every child finds scope; his respect for office, a feeling often killed by modern tendencies, is fostered, and his sense of responsibility is trained from the first. He is making, doing, living a life of chivalry and adventure. He is filled with passionate loyalty to a cause. The whole scheme fits in fully with his instinctive demands, and above all there is the feeling of inner freedom, the feeling that he does this of his own

will without coercion—in other words, that he is playing a splendid game.

Herein lies, I believe, the secret of the success of the Boy Scout Movement. It satisfies an inherent need—a need of the individual at a certain stage of his development. It appeals to the interest of the universal boy mind and in doing so achieves what the ordinary school often fails to do. It appeals to the boy because it shows him ways and means of doing things suited to the stage he is passing through. He understands why he learns to cook with simple implements, to splice ropes, to do mechanics in order to understand the mechanism of a bicycle or a motor-car, to do arithmetic in order to be able to work out a scheme for billeting a company. He is implicitly obedient to his scoutmaster, his patrol leader—not because he is made to be, but because he knows the whole cause would be lost if he were not. He suffers the hardships, he gives up his job to another, he takes a subordinate position without grumbling, because he realizes he is part of a concrete whole the success of which is more to him than his own. The spirit of the game possesses him; but it is a game in which he realizes the use and value of the results, a game which enables him to approach more and more to the standard of his ideal.

GIRL GUIDE MOVEMENT

The Girl Guide Movement has been quite as remarkable a success as the Boy Scout Movement. It is unnecessary to discuss it in detail as the reasons for its success are similar to those of the earlier movement.

Starting as a result of the Boy Scout Movement because so many girls wanted to join this, it has been modified to suit the girls' needs. It must be remembered that the primitive needs of the young are similar for either sex and that camp life and freedom are as necessary for the girl as the boy. The aim of this Movement is similar to that

of the Boy Scouts—to train healthy, happy, and efficient citizens, and nobly has it succeeded in this aim.

Although started only in recent years it has had the good fortune to have a real leader in Lady Baden Powell, and its success has even outrun that of the Boy Scouts. It is probable that girls were even in sorer need than boys of some such outlet. Both these movements have spread into all parts of the world, and seem to appeal to the youth of all nations, and it is not too much to hope that in these, and movements such as these, lies the great hope of friendship between the nations.

CHAPTER IX

CONCLUSION

THE aim of this book has been to show the fundamental biological importance of Play in human life. If it has achieved its end, the reader, himself convinced, will, it is hoped, endeavour to convince others on the same lines.

The fact that the child enters the world admirably equipped to cope with his environment and that Nature has supplied us with a model on which we may base our methods of education should give cause for rejoicing. Too long have our schools but mirrored the activities of the work of the monk and the bookmen and well deserved the criticism that they are divorced from life. At last we are alive to the need for putting our house in order. On all sides we find healthy discontent in the educational world. The teacher is sloughing off the old habit of dominating self-satisfaction which has to some extent deserved the opprobrium which has been cast upon it from members of other professions. The teacher and the public alike are beginning to awake to the tremendous responsibility borne by the teaching profession—the making or the marring of the coming generation. Psychology is showing us that the habits formed in the first years of life govern the individual's future to such an extent that his happiness in life, his power as a member of the community, depend largely upon his training in early years.

It is the right of every individual to get the best out of life, and to put his best into life ; but how many fail to do this because they are handicapped and fettered through no fault of their own ?

We are beginning to realize that Education is a science

and must be based upon scientific methods, and we are gradually getting rid of the haphazard systems of old. We have, in the fundamental impulse to play, the foundation on which to found our new method, and we have plenty of evidence to show that the result can but be successful.

It is thus that we can use play as a foundation for work, both in our methods of Education and in Industry, and in so doing enable the individual to develop harmoniously, to have his psychic energy conserved and under control, to make use of his powers to the full, to enjoy life as an individual and as a member of the community, and to give his best contribution to the general one. It will enable him to realize himself and to develop as far as in this life is possible that mysterious thing, Personality, which is apparently the highest development of evolution up to the present stage of the world's existence. We have not solved the mystery of Play; perhaps we shall never solve it. It may be the *elan vital* surging through all forms of life, finding its highest expression in the spirit of man. If so, in the words of the poet, "Man plays only when he is a human being in the fullest sense of the word, and he realizes his full humanity only when he plays."

Books Recommended touching on the Subject

MacDougall: "Social Psychology."
Tansley: "The New Psychology."
Myer: "Mind and Work."
Nunn: "Education, its Data and First Principles."
Keaney: "The Psychology of the Organised Group Game." Monograph IV, "British Journal of Psychology." Cambridge Univ. Press. (Note: This has a bibliography of articles and books on the subject.)
Stanley Hall: "Adolescence."
Stanley Hall: "The Story of a Sand Pile."
Stanley Hall: "The Psychology of Dolls."
Curtis: "Education through Play."

Curtis: "The Play Movement and its Significance."
Johnson: "Education through Plays and Games."
Karl Groos: "The Play of Animals."
Karl Groos: "The Play of Man."
Caldwell Cook: "The Play Way."
Findlay Johnson: "The Dramatic Method of Education."
Elliott Lynn: "Athletics for Women."
Bancroft: "Games for the Play-ground, Home, and School."
Behrens: "The Girl Guide Book of Games." (Headquarters Girl Guides, 25, Buckingham Palace Road, S.W.)
Jarman: "Physical Training Through Organised Games."
"Board of Education Syllabus of Physical Training." H.M. Stationery Offices.
"Suggestions in regard to Games." Board of Education. H.M. Stationery Offices.
"Physical Exercises for Children under Seven Years of Age." Board of Education. H.M. Stationery Offices.

The following addresses may be of use:

Rules for Hockey. The All England Women's Hockey Association. (Secretary, Miss A. Baumann, 181, King's Avenue, S.W. 12.)
The Laws of Lacrosse for Ladies. Ladies' Lacrosse Association. (Secretary, Miss L. A. Johnson, Waverley, St. Mary's Road, Ditton Hill, Surbiton, Surrey.)
The Rules for Netball. The Ling Association, 10, Mecklenburgh Square, W.C.1.

SEVENTY-FOUR GAMES

CHOSEN AND GROUPED FOR THE PLAY PERIODS

NOTE.—These Games are arranged as far as possible in four groups suitable to the Play Periods and graded within the group. It must be remembered, however, that there is no definite line of demarcation between the periods, so that games suitable for the later may and can also be used for the earlier stage of the next period.

Period I. Approximate Age 1 to 7.

Play: Experimental, Imitative, Imaginative, Individual.

Period II. Approximate Age 7 to 9.

Play: Involving the Hunting and Fighting Instincts, Individual.

Period III. Approximate Age 9 to 12.

Play: Realistic and Competitive, Co-operative.

Period IV. Approximate Age 12 +.

Play: Co-operative.

PERIOD I

PLAY: EXPERIMENTAL, IMITATIVE, IMAGINATIVE, INDIVIDUAL

Approximate Age 1 to 7

IT is obvious that for the early stages of this period no games are possible, and even in the later stages there is a strong tendency for the children to break away from any fixed type of play and follow their own individual bent. At the same time, under general school conditions it is necessary to have some recreational activity which will employ numbers, and it is therefore important to consider the type of game which will appeal to children at this stage.

In the first place, the games must be very simple and rhythmic and must involve some type of imitation. There should be no chasing element in the game for the main part of the period. If such is present before the appropriate instinct is developed, the children will run into the arms of the pursuer rather than away from him. Towards the end of this period the chasing factor is very popular.

It has already been pointed out that in the imitative games those which involve imitation of everyday actions are always more popular than those which introduce arbitrary actions. The earliest games should make use of imitation of ordinary adult activities. Later, imitation of animals will appeal, and towards the end of the period imitation of imaginary beings, such as fairies and goblins, will be most popular and will incidentally help with the training of the child's imagination.

The majority of games are naturally for the later stages

of the period, and in nearly every case have some hunting factor present.

The training involved in many of the games is obvious: correct imitation of a movement, quick response to a simple order either by word of mouth or musical phrase.

LIST OF GAMES—PERIOD I

Here we go Round the Mulberry Bush.
Lubin Loo.
1. The Imitation Game.
2. The Clock Game.
3. Squirrels in the Trees.
4. Creeper.
5. You're It.
6. Musical Flops.
7. The Babes in the Wood.
8. Waves and Pebbles.
9. Mr. Wolf.
10. Black Peter.
11. Going Shopping.
12. Musical Arms.
13. Fairies and Goblins.
14. *Vis-à-Vis.*
15. Quarrelling Dance.
16. Berolina.

GAMES:

Here we go Round the Mulberry Bush.
Lubin Loo.

These two Games are so well known that a description is not given.

1. IMITATION GAME

The children form a ring. One child is asked what he saw when coming to school. He might reply that he saw a boy beating a drum. He is then asked to show how it was done. After he has shown the movement, he takes his place in the ring and the children then following round in a ring perform the action as shown.

2. THE CLOCK GAME

The children form a ring and number off in 12. One stands in the centre and calls out, "The clock in the tower is striking the hour of . . ." (naming any number between

1 and 12). As soon as the number is called all the children having that number have a race to the " clock in the tower," and the first child to touch the " clock " becomes the clock in the tower for the next time.

3. SQUIRRELS IN THE TREES

One child represents a weasel. The rest of the class form into rings of three, with a fourth child in the centre of each ring; this child represents the squirrel in the tree (the ring of 3). The weasel has no home or tree, and when he claps his hands all the squirrels have to run out of the tree and find another home. The weasel joins in, and if he gains a tree he is turned into a squirrel, and the squirrel, left without a home or tree, is turned into the weasel. The game is repeated with the new weasel.

4. CREEPER

One child is chosen and stands at one end of the hall with her back turned to the rest of the children, who form a long line at the other end of the hall. These children move and have to try and reach the opposite end without being seen moving by the child in the front. This child turns round at intervals, and any children seen moving are sent back to the starting line. The first child to reach the opposite end changes place with the front child.

5. YOU'RE IT

One player is chosen to be " It " and stands in the centre of the circle formed by the other players. The one who is " It " chooses some gymnastic exercise for use in the game. Then " It " quickly points to someone in the circle and says, " You're it, one, two, three, four, five." Before the counting is finished, the one chosen in the circle must perform the exercise chosen. If he fails in doing this, he changes places with the one who is " It."

6. MUSICAL FLOPS

One child stands in the centre; all the others form a ring round centre player. The centre player decides what shall be done when the music stops—such as sit, kneel, lie down, etc. The children then dance to the music, which suddenly stops, and then all perform the action arranged. The one seen moving last is centre player next time.

7. THE BABES IN THE WOOD

An odd child is chosen as the wicked uncle. The rest of the class form partners. At the words, "The babes in the wood are out to play," the partners dance round each other. At the words, "The babes in the wood are running away," the children run about as they please. At the words, "The wicked uncle is coming," all try to take partners, including the wicked uncle. The child left without a partner is the wicked uncle next time.

8. WAVES AND PEBBLES

The class is divided into two lines facing one another and standing at one end of the hall or play-ground. Those standing with their backs nearest the wall represent the waves. The others facing represent the pebbles. The waves hold hands in a long line, and swing their arms to represent the waves, while the teacher says, "The waves are getting bigger and bigger," etc. When she says, "The tide is going out," no children must move. Any that do have to change and go on the opposite side. When she says, "The tide is coming in," all the pebbles turn and all run to the other end of the hall—the waves catching as many pebbles as they can. The game is repeated with the original waves as pebbles and the pebbles as waves.

9. MR. WOLF

One child is chosen as Mr. Wolf. One corner of the room is chosen as the home for the rest of the class. Mr.

Wolf walks about the room followed by the children, who repeatedly ask, " What is the time, Mr. Wolf ? " Mr. Wolf replies any hour, such as 10 o'clock. As soon as Mr. Wolf says, " Dinner time," all the children run to the home, Mr. Wolf trying to catch one of them. The one caught is Mr. Wolf next time and the game is repeated as before.

10. BLACK PETER

The children form a long line at one end of the hall. One child is chosen as Black Peter and stands facing them. The children ask in chorus, " Who's afraid of Black Peter ? " Black Peter replies, " Not I." The children continue to ask, " Who's afraid of Black Peter ? " When Black Peter replies, " You are," all the children run to the other end of the room, Black Peter chasing them. If he catches one, then the game is repeated, the child who was caught being Black Peter.

11. GOING SHOPPING

One child is chosen as the mother ; the rest are all her children. The mother and children choose one corner of the room as the home. In the opposite corner is the shopman and his shop. The mother says to her children, " Now I am going shopping, and while I am away I want you all to tidy up the house." She then tells the children what work each is to do. When all are busy at work she sets out for the shop. When the mother has gone, all the children stop work and very softly creep after her. When she arrives at the shop she gives a long order, and at the end she quickly says, " And a penny cane to whip my children with." She turns round quickly and chases the children home.

12. MUSICAL ARMS

The class forms partners and marches round so as to make a double ring—an inner ring which represents the chairs ; in the outer ring there must be one more in number

than the chair ring. The ring representing the chairs turns and faces right and takes the position of " Right hand on hips from position " and remains stationary. The outer ring then either marches, runs, or dances round the outside of the ring. When the music stops the outer ring must find partners and link arms. The one left without a partner is out of the game. Each time the game is repeated a " chair " will stand out. The game continues until there is only one " chair " and two in the outer ring, and these two have a competition to see who will hold the " chair " at the finish.

13. FAIRIES AND GOBLINS

The class is divided into two groups, the fairies at one end of the room and the goblins at the opposite end. When the music is played in the high key, the fairies dance about the room. When the music is played in the low key, the fairies retire to their own end and the goblins come out and dance. When the music is played in high and low key at the same time, the fairies scatter and the goblins try to catch them before they can reach the opposite end of the room.

14. *VIS-A-VIS*

One player is chosen to be " It." The other players stand in couples about the room and obey the orders of the one who is " It." When he calls " Face to face ! " the two in each couple face each other. When he calls " Back to back ! " they turn their backs on each other. When he calls " *Vis-à-vis* ! " they change partners. Then the one who is " It " tries to secure a partner for himself. The player who is left alone is " It " in the next game.

15. QUARRELLING DANCE

Class forms partners in a double ring round the Hall. Partners face one another.

Stand still	1 bar
Stamp feet R.L.R.	1 bar
Stand still	1 bar
Clap hands three times	1 bar
Stand still	1 bar
Shake right forefinger three times	1 bar
Stand still	1 bar
Shake left forefinger three times	1 bar
	8 bars
Take partner by the hand—boy right, girl left, and dance eight polka steps round the room	8 bars

16. BEROLINA (*Polka Time*)

Class forms partners and stand round the hall—boy giving his right hand to girl's left hand. Start with outer foot.

1 polka step forward	1 bar
Point inner foot twice	1 bar
1 polka step forward	1 bar
Point outer foot twice	1 bar
4 polka steps forward	4 bars
Inner circle stand still while the outer circle dance 4 polka steps round partner ..	4 bars
Partners take hands and dance 4 polka steps round one another	4 bars
	16 bars

PERIOD II

PLAY INVOLVING THE INSTINCTS OF HUNTING AND FIGHTING

Approximate Age 7 to 9

AT this stage in the child's development when these instincts are appearing, so strong is their urge that all the popular games involve some form of hunting or chasing. The play is still very individual, and each child must have a chance of being leader in his turn.

The educational value of such games is obvious, as the qualities of the hunter are trained, quickness of response and judgment, co-ordination, balance, alertness, self-control, courage, discrimination—all form characteristics of the successful player.

The games in which all the players are occupied are of course better than those in which only two or three are taking part. At the same time many of the latter type of game maintain the interest of the whole group because of the strong instinctive tendencies involved.

Thus in "Cat and Mice" (35) and the "Silence Game" (41), although only a few of the players are actively engaged at the moment, the rest of the circle cannot help attending. In the first case their sympathies are with the mice, and in the second with the stalker.

There are many quiet games, such as "Hunt the Thimble," which involve the use of exactly the same tendencies, and because of this fact are intensely interesting. In choosing games for this period the use of this group of instincts should always be a necessary factor. Every one should have a chance of being the centre of interest in turn. It should be borne in mind that the central position is the

one coveted, and those games in which it is discredited will lose in popularity.

LIST OF GAMES—PERIOD II

17. Touch.
18. Ninepins.
19. Butterfly Tag.
20. Lion on the Mountain.
21. The Race.
22. Mother Bird and the Hawk.
23. Grandmother's Clock.
24. Have you Seen my Sheep?
25. Cat and Mouse.
26. The Belled Cat.
27. Heads and Tails.
28. Three Blind Mice.
29. Eagles and Doves.
30. French Blindman's Buff.
31. Hide and Seek.
32. Still Pond.
33. Widower or Last Couple out.
34. Fox and Geese.
35. Cat and Mice.
36. Cat and Mice.
37. Cat and Rat.
38. Chevy Chase.
39. Cross Touch.
40. Chain Touch.
41. Silence Game.
42. I Spy.
43. Streets or Blind Alley.

17. TOUCH

One player is chosen to be the "catcher." He chases the other players and tries to catch or "touch" one of them. If he succeeds the one "touched" becomes the "catcher."

18. NINEPINS

All take partners and make a double ring, partners facing each other. Those with their backs to the centre represent the boys and those facing the centre the girls. There is an odd boy in the centre of the ring.

Partners take right hands and skip round each other for eight steps. Change hands and repeat. Boys make a circle with the odd boy in, and dance round. The music stops suddenly, then all the boys have to run and take a partner. The boy left without a partner is centre boy for the next time.

19. BUTTERFLY TAG

All the players except one form a ring and hold hands. The odd player is outside the ring—this player runs round the ring and very lightly, butterfly-like—touches one of the players in the ring, who immediately leaves his place in the ring, thus making a gap—and runs round the outside of the ring in the opposite direction to the player who touched him, and these two have a race to see who can get to the gap first and thus mend the ring. The one left out is the odd player next time.

20. LION ON THE MOUNTAIN

One player stands in the centre. All the other players take partners and form a double ring facing the centre. The player in the centre calls out, "There is a lion on the mountain, run, run, run." Immediately the players in the outer ring turn to the right and run round the outer side of the inner ring, which is stationary, until the player in the centre calls out, "The lion is caught"; then all those and the centre player who has joined in the running try to take a place in front of a stationary player. The one left without a place is centre player and the game is repeated with the new outer ring.

21. THE RACE

All the children except one form a ring, holding hands. The odd child runs round the ring. She suddenly breaks the ring by parting the hands of two children. These two quickly leave their places in the ring and running round in opposite directions have a race for the space so left. The odd child acts as umpire, and when the race is finished takes her place in the ring with the one who was defeated. The game is repeated with the winner of the race acting as umpire.

22. MOTHER BIRD AND THE HAWK

The class teacher generally takes the rôle of mother bird and one child is chosen as the hawk, who makes one corner of the room as his nest. All the other children remain in another corner and tell the mother bird what bird they would like to represent. When all have chosen, the mother bird flies to the opposite corner, and then calls out, " The mother bird has made a new nest and wants all the [naming bird] home." All the children who represent this bird immediately leave the old nest and attempt to reach the new nest. As soon as they leave the old nest the hawk comes out and catches as many as he can, taking those caught back to his nest. The game continues until all the birds have left the old nest. At the end both the hawk and mother bird count up, and whichever has the greatest number wins.

23. GRANDMOTHER'S CLOCK

One child stands in the centre and represents the grandmother ; the teacher of the class represents the clock, and sits at the piano. The other children dance round the grandmother until the music stops. Then all remain quiet while the clock strikes. At a certain hour the grandmother has decided to run after them. When the hour comes she starts to run after them and the children all run home. The first child caught is grandmother next time.

24. HAVE YOU SEEN MY SHEEP ?

A ring is formed. One player walks round the outside, touches someone on the back, and asks, " Have you seen my sheep ? " The one who has been touched replies, " How was he dressed ? " The player on the outside then describes the dress of a third player, and this third player, as soon as he recognizes the description, tries to run round the circle and reach his own place again before the player on the outside can catch him. If he is caught he takes

the place of the one on the outside. This game is very good for training observation.

25. CAT AND MOUSE

One child is cat and another is mouse, and stand in the centre. All the other children form a ring holding hands. At the word "Go" the mouse runs away, passing in and out of the ring, the cat following exactly. Should the cat fail to follow through the same holes, she loses her chance and a new cat is chosen. If the mouse is caught, then a new mouse and a new cat are chosen to start the game again.

26. THE BELLED CAT

One player has a bell and is called the cat. Two other players are blindfolded. The rest of the players form a ring, inside which the two blindfolded players chase the cat. The one who succeeds in catching the cat, becomes the cat and takes the bell, and the original cat chooses some other player from the ring to be the second blindfolded player and then takes his place in the ring.

27. HEADS AND TAILS

The class is divided into two teams of equal numbers; one team is called "Heads" and the other team "Tails." The teams stand in long lines back to back. The teacher has a coin which she tosses into the air, catches it, and whichever side of the coin shows uppermost she calls out. If the coin should show "head," the teacher calls out "Heads," then immediately the "tails" run to the wall opposite to them—the "heads" turn and try to catch as many "tails" as they can before they reach the wall. All caught are taken to a den or home and are out of the game. If the coin showed "tails," then the "tails" will chase the "heads." Each time the game is repeated all those in the game must return to original starting point.

When time is up the numbers of each side on the field is taken and the greatest wins.

28. THREE BLIND MICE

Children form a ring and number off in ones and twos; the " ones " have their home at one end and the " twos " at the opposite end of the hall or play-ground. An odd child kneels in the centre of the ring. The children in the ring take hands and dance round, singing " Three Blind Mice." At a certain word the child in the centre has decided to run after them. When they come to this word the child jumps up and runs after them. The others all run to their homes. All those caught come to the centre, and each may catch another ring child next time. Each time the game is repeated a different word in the rhyme is chosen and the game can be repeated until only one child is left, who becomes the centre child when starting the game afresh.

29. EAGLES AND DOVES

One child is chosen as the eagle and stands in the centre of the hall or play-ground. The rest of the children are divided into two groups; one group goes to one end of the hall and the other group to the opposite end. These children represent the doves. The eagle claps his hands and so frightens the doves, who run to the opposite end of the hall, thus changing " cotes." The eagle catches as many as he can, and those caught become eagles and so help the original eagle in his next catch. The game continues until all become eagles.

30. FRENCH BLINDMAN'S BUFF

All the players are numbered and one player is blindfolded and stands in the centre of the ring formed by the rest of the players. The one in the centre calls out two

numbers and the players having these numbers change places at once. While they are changing places the centre player tries to catch one of them. If he does so, he changes places with the one caught, and this player is blindfolded.

31. HIDE AND SEEK

A home is chosen at one corner of the play-ground. One player is chosen to be the catcher and stands in the home, hiding his eyes. The rest of the players run away and hide. When the "catcher" thinks he has given them time enough he calls out "Coming" (any that have not hidden must take their chance). He then comes out of the home and searches for any other players. Should he find any players he allows them to come out of the hiding place and make a run for home; he tries to catch or touch one of them before reaching home. Any player may leave his hiding place before he is found, if he thinks it wise to do so. The one caught is "catcher" next time.

32. STILL POND

One player is blindfolded and stands in the centre of the ring formed by the rest of the players. The ring moves round until the centre player calls out "Still pond." No more moving and I'll give you . . . steps" (naming any number that he wishes). The players are allowed to take the number of steps chosen in any direction and at any time, to avoid being caught; but when they have taken the given number they must stand still. When the blindfolded player has caught any one of the others he must guess whom he has caught. When he has succeeded the player caught and he change places.

33. WIDOWER OR LAST COUPLE OUT

One player is chosen as "widower"; the other players stand in couples behind each other. The "widower"

takes his place in front of the others, facing in the same direction that they face. The " widower " then claps his hands, and the last couple then run one on each side of the double line and try to join hands in front of the " widower." The " widower " may not turn his head, but as soon as either member of the couple come into his line of vision he gives chase. If he catches one of them, he and the one caught form a couple and take the place at the head of the line of couples, the remaining player becomes the " widower." If the two runners succeed in joining hands without being tagged, they take their place at the head of the line and the game is repeated with the same " widower."

34. FOX AND GEESE

One player is chosen to be the fox and one to be the gooseman. The other players are the geese. They form in line with the gooseman at the head. Each goose holds on to the goose in front of him, thus making a long chain. The fox tries to catch the last goose in the line—the gooseman protects his geese by trying to keep the fox always in front of him, thus making the line move in a serpentine fashion. If the last goose is caught he becomes the fox and the fox becomes the gooseman, taking his place at the head of the line. Should the line of geese break, then the fox may catch any goose.

35. CAT AND MICE

One player is chosen as the cat and has to hide, say, behind the piano. All the other players sit in a ring. Then three mice are chosen from the ring. At a signal from the class teacher the chosen mice very quietly leave their places in the ring and creep up and touch the piano. As soon as the cat hears them he quickly comes out of his hiding place and chases the mice, who have to run back to their own places in the ring and sit down. If the cat

catches a mouse, that mouse becomes the cat for the next time and three new mice are chosen.

36. CAT AND MICE

One child represents a cat. Several mice are chosen and the rest of the class form a ring round the mice. The cat is outside the ring. As soon as the game is started the cat quickly darts into the ring and chases the mice, who can only be caught if they are inside the ring. When a mouse wants a rest she may run out of the ring, as she cannot be caught on the outside of the ring. Should all the mice be out of the ring at the same time, the cat runs out of the ring and drives them into the ring again. When a mouse is caught she takes her place with the other players in the ring.

37. CAT AND RAT

One child is chosen as the cat and another as the rat. All the other players join hands and form a ring with the cat on the outside and the rat inside. The cat tries to catch the rat. The players in the ring help the rat by allowing him a free passage in and out of the ring under their clasped hands, but they prevent the cat from following by lowering or raising their hands, whichever is necessary. When the rat is caught, both cat and rat take their place in the ring and a new cat and rat are chosen to continue the game.

38. CHEVY CHASE

One player is chosen to be " It." He chases any other player and tries to catch any one of them. If he succeeds, the one who has been caught becomes " It " for next time.

39. CROSS TOUCH

One player is chosen to be " It." " It " names another player and immediately begins to run after this player. If any player runs between the one who is " It " and the

one who is pursued, the latter cannot be caught, but the one who has crossed between must be chased instead. If a player is caught, then the game is started afresh with the one who was caught as " It."

40. CHAIN TOUCH

One player is chosen to be " It." He chases any other player and tries to catch one of them. If he succeeds, the one who has been caught and the player who was " It " join hands, and these two continue to catch any of the other players. Those caught join hands and form a chain and continue the game until all the players have been caught and so form one long line. If at any time the line breaks, no fresh player can be caught until the line has been re-joined.

41. SILENCE GAME

One player is chosen as centre player and sits on the floor in the middle of the hall. The other players form a circle round the centre player, and they also sit on the floor. The centre player is blindfolded and calls out the name of any player in the ring. The player called must stand up in her place and creep and try to touch the centre player. If the centre player thinks she hears her moving, she must point in the direction from which the sound comes, and if she points direct to the player moving, this player loses her chance and must return to the ring again, and another ring player is called. If a ring player succeeds in reaching the centre player without being heard, they change places, and the players in the ring will do " General Post," so that the new centre player will not know their positions.

42. I SPY

A goal is chosen and one player is " It " who stands in the goal and blinds his eyes. The other players hide. When " It " thinks that they have had enough time to

hide he calls out, " Coming." If no one answers, he then sets out to find the others. If he spies anyone he shouts, " I spy," and adds the name of the player whom he has seen. He then runs and tries to touch the goal before the player whom he has seen can touch it. If the player succeeds in touching the goal first he is safe. A player may also save himself by running in from his hiding place when " It " is far enough away from the goal to make it feasible. The first player who fails to reach the goal safely is " It " next time. Each game continues until all players have been caught or have touched the goal.

43. STREETS OR BLIND ALLEY

The players form four files and stand far enough apart so as to be able to hold hands, thus forming a chain of lines across the hall. Two players are chosen—one to run away and the other to pursue. These two may only run along the lines and may not break through the chain of hands. They may dodge as much as they wish. At a given signal the players in the lines drop hands, turn to the right, and join hands again, thus making the streets or alleys at right angles to what they were originally; and the two players who are out now have to run down the streets or alleys thus formed. When the player who was running away has been caught, both the original players who were out now take their places in the line and two new players are chosen to continue the game.

PERIOD III

PLAY: REALISTIC, COMPETITIVE, EVOLVING FROM THE INDIVIDUAL TO THE CO-OPERATIVE. POINT OF VIEW

Approximate Age 9 to 12

AT this stage in the child's development there is a tendency to demand real apparatus and to compete against others, which can be made great use of in training. The obvious game is the team game.

It is very important to demand precision and a high standard. Children take a great delight in getting a standard, and team games lose most of their value if they are done in a slipshod way. At this period in the child's development a love of efficiency for its own sake can be inculcated in play, and this may later be transferred to work. Many of the games require for their success powers of observation, judgment, and resource.

It will be noticed that the earlier games in this group involve competition of the individuals, while the later games give competition of the team. In only a few cases is a definite leader chosen. Each in turn has the place of honour, but the idea of playing for the team is gradually evolved until in the last game "criss-cross" the team is divided and still playing as a group.

A game to appeal strongly to children at this stage must be markedly competitive and requires activity and a certain skill.

GAMES—PERIOD III

44. Fifth Player Left or Right.

45. Blacks and Whites or Ones and Twos.

46. Jumping the Swinging Rope.
47. Stop Ball.
48. Drop Ball.
49. Centre Base Ball.
50. Twos and Threes.
51. Twos and Threes in a Double Ring.
52. Steps or Strides.
53. Calling Numbers.
54. Bumps.
55. Centre Stride Ball.
56. End to End Bean Bags.
57. Stepping Stones.
58. Ball Team Race.
59. Swedish Team Race.
60. Flag Team Race.
61. Tunnel Ball.
62. Dodge Ball.
63. Derby Jig.
64. Chase Ball in Ring.
65. Criss Cross.
66. Gossip or Message Game.
67. Take Cover.

44. FIFTH PLAYER LEFT OR RIGHT

The players stand in a circle, and the teacher stands in the centre of the circle holding a ball. Each player in the circle counts and finds out which is the fifth player at his right and which the fifth player at his left. Then the teacher throws the ball to any player in the circle and calls out at the same time, "Right" or "Left." The player at whom the ball has been thrown catches it and immediately throws it to the fifth player on the side indicated by the teacher. This player catches the ball and returns it to the teacher. Should a player make a mistake and pass the ball to the right instead of the left, or vice versa, he must step out of the game, thus making the identity of the fifth player change. Also should the fifth player fail to catch the ball he must recover the ball and pass it back to the teacher, and then step out of the game. Thus the fifth player is again changed. The game continues until there are only five players left in the ring.

45. BLACKS AND WHITES OR ONES AND TWOS

The class is divided into two teams with an equal number of players in each team. One team is known as "blacks" or "ones," and the other team as "whites" or "twos."

The class teacher is the leader. Both teams scatter about the room, mixing freely. If the leader calls out " Blacks " or " Ones," then all the " blacks " or " ones " must quickly sit on the floor, the " whites " or " twos " trying to tag them before they get down. All those caught are put into a den. The same if " whites " or " twos " are called, then they must sit down, the " blacks " or " ones " trying to tag. The game is played for a set time, and at the end of the time the numbers of each team still in the field is taken and the team with the greatest number wins.

46. JUMPING THE SWINGING ROPE

All the players form a ring, and the teacher stands in the centre holding a rope with a bean bag or sand bag attached to it. He swings the rope, so that the bag slides in a large circle near the floor. Each player in the ring must jump over the bag as it comes to him. Those who do not clear the bag, or are touched by it, must stand out of the game. The game continues until there is only one player left in the ring, who has won the game.

47. STOP BALL

One player stands in the centre and the rest of the players form a circle round this player. The players in the circle toss the ball from one player to another in the circle; the centre player tries to catch or stop the ball being passed. If the centre player succeeds, the player in the circle who last touched the ball must change places with the centre player, and the game continues until time is called.

48. DROP BALL

The players form a ring and number off. The teacher stands in the centre and has a ball, which she bounces, and at the same time calls out a number in the ring. As soon as the player hears his number he must leave his place in

the ring and try and catch the ball before its second bounce. If he succeeds, he changes places with the one in the centre. If he fails, then he goes back to his place in the ring and the original centre player continues until someone does catch the ball.

49. CENTRE BASE BALL

A circle of chalk is drawn, and one player stands in this circle and has a bean bag or ball. The rest of the players form a ring round him. The centre player throws the ball or bag to any player in the ring and then runs away. The one to whom the ball or bag was thrown must catch, or if he fails to catch must fetch, the ball or bag and place it in the chalk ring, and then run and try and catch the centre player before this player can reach the chalk ring. If the centre player is caught he takes his place in the ring, and the one who caught him is the centre player for next time. If the original centre player reaches the chalk circle without being tagged he is centre player again.

50. TWOS AND THREES

All players take a partner and form a double ring, both players facing the centre. One couple is chosen to start the game—one of the players ("A") running away, the other ("B") trying to catch. Should A before being caught be able to take a place in front of any couple, thus making three in a line, then the back one of the three becomes A and B now chases her. If the original A be caught, then she becomes B and B becomes A, and the chase continues until a line of three is made and a new A comes forward.

51. TWOS AND THREES IN A DOUBLE RING

All players take a partner and form a double ring; the partners stand facing one another and far enough apart

so as to allow a third player to stand in between them. One couple is chosen to start the game—one of the players ("A") running away, the other ("B") trying to catch. Should A before being caught be able to take a place in between any couple, the one who has a back turned to her is the one to run away, thus making a new A. If the original A be caught, then she becomes B and B becomes A, and the chase continues until a line of three is made and a new A comes forward.

52. STEPS OR STRIDES

The class forms a long line at one end of the hall; one child is chosen and takes her place at the other end of the hall, facing the class. This child is called the "Leader." The leader then gives directions to the rest of the class in turn. For instance, she may tell one child to "Take four running steps" or "Five giant steps," etc. These movements are performed by the individuals chosen, and they stand on the spot where the step has taken them. When the leader has given every one in the class a turn, she starts again. The object of the game is to see which child, by means of the steps chosen for her, reaches the opposite end of the hall first. This child is the leader next time.

53. CALLING NUMBERS

The children form a ring with one player standing in the centre holding a ball. Then all number off. The player in the centre throws up the ball and calls out a number. This number quickly runs forward; the rest of the players, including the original centre player, scatter. When the player whose number was called has the ball, she calls out "Stop." Then every one must stand perfectly still on the spot where she is while the player holding the ball throws it to hit another player. If she succeeds, the player hit is the centre player for next time. If she fails, then she is the centre player for next time and loses a

point. If any player loses more than three points she must stand out of the game.

54. BUMPS

Every player has a chair upon which he sits. The chairs are arranged in a circle and must touch one another. Then one player is chosen to leave his chair vacant and stand in the centre of the circle. At the signal "Go" the players in the circle begin to move round and sit on the chair next to them; thus the vacant chair keeps changing. The one who is in the centre tries to bag the chair left vacant. If he does so, then the player who failed to move quickly enough to prevent him getting into the chair is the centre player next time.

55. CENTRE STRIDE BALL

One player stands in the centre and has a ball. All the other players form a ring round the centre player, standing with their feet in stride standing position, toes touching players on either side. The centre player then tries to pass the ball out of the ring, through the space between the feet of each player. The ring players protect the space by batting the ball back to the centre player. If any player allows the ball to pass out of the ring he must change places with the centre player.

56. END TO END BEAN BAGS

Teams are formed, and each team is provided with six bean bags. The teams are arranged in circles, and each team has a chair on which the bags are placed. At the word "Go" the leader of each team picks up one bag and passes it to the player next to her in the circle; this player passes the bag to the next player, and so on. As soon as Player 2 has passed the bag to Player 3 the leader picks up the second bag and sets that going round the

ring. This goes on till all the six bags have been passed. When the last player receives the bag she places it on the chair, and so on until all six bags have been received by her. No player may pass more than one bag at a time, and the end player must place the bags down on the chair separately. As soon as the end player has placed the bags on the chair she starts passing them back in single fashion round the circle to the leader. The team whose leader replaces the bags on her chair first wins the race.

57. STEPPING STONES

The players form into teams. Chalk rings of about two feet wide are drawn at unequal distances on the floor. These rings represent the stepping stones, and the spaces between the rings the water. Each member of each team has a turn to see if they can go from first to last stone by means of hopping without falling in the water. When all have had a turn the count is taken and the team which has most members with " dry feet " wins the race. No member may place both feet down on a stone at one time —if he does he is disqualified; but he may change from one foot to the other by means of a hop on any stone. The rings should be drawn so as to form a zigzag line down the floor of the hall, and a chalk line should be drawn at either end to represent the banks of the river.

58. BALL TEAM RACE

The players form into teams of equal numbers. Each team forms a file, with the leader or captain at the head of the file. The leaders of the teams must stand on a line with one another, and the end members of the teams must also stand on a line with one another; the remaining members of the teams stand equidistant between the leader and the last player. Each leader has a ball, and at the signal " Go " he passes the ball over his head to the player immediately behind him; this player catches the ball and

he passes it on in the same manner to the player just behind him—and so on down the line. No player may turn his head when passing the ball. When the end player receives the ball he calls out "Change," and immediately runs to the head of the line; the other players move back one place, and the game is repeated with the end player as leader. This goes on until all players have had a turn as leader. The team with its members in their original positions first wins the race. Should any member drop the ball he must recover it, return to his position, and start the game going again.

59. SWEDISH TEAM RACE

The players are divided into any number of teams of equal numbers. Each team forms a file, and the leaders of each team must stand on a line with one another; also, the end players of each team must be on a line with one another. The teams then number off; thus, if there are four teams of 10 players the numbers in each team run from 1 to 10, so there are four players with the same numbers. The teams all face forwards. The teacher calls out any number between 1 and 10—for instance, she calls 3, then the four players whose number is 3 leave their places in the line, run to the head of the line, round their leader, down the line, round the end of the line, and so to place. The player to reach his own place first wins a point for his team. All the players in the team have a turn and then the count is taken. The team with the greatest number of points wins the race. It is a good plan to dodge the numbers as this keeps up the interest of the players.

60. FLAG TEAM RACE

The players are divided into any number of teams, each team consisting of exactly the same number of players. The teams form files, and the leader of each team must toe the chalk line drawn across the hall or playground

immediately in front of the teams. The leader of each team holds a flag, and at the word " Go " he runs and touches the opposite wall, turns about, and runs back to the starting point, where he gives the flag to the second player, who runs with it as the first player did. This continues till every player in the team has run, and the team which finishes first wins the race. If any player drops the flag, he must recover it and then continue the race.

61. TUNNEL BALL

The class is divided into any number of teams, provided there is the same number of players in each team. Each team stands with its players in one long line exactly one behind the other, and each player stands with his feet astride, thus forming a tunnel between the line of players in the one team. The leader and last player in each team must see that he is on a line corresponding to each of the other teams. The leader of each team has a ball. On the word " Go " the leader tries to pass the ball along the tunnel to the last player in the team. When this player receives the ball he picks it up, quickly runs to the end of the team, and starts the ball rolling again. The game continues, and the team to reach its original positions first wins the game. Should the ball pass out of the tunnel, the player facing the place where it left the tunnel must fetch the ball, return to his place, and start the game again.

62. DODGE BALL

A certain number of players are chosen, representing " wickets," and stand in the centre of the hall. The other players form a ring round the wickets. The players in the ring are the " fielders " and they have a soft ball which is being continually thrown so as to knock a wicket. The wickets are allowed to run about anywhere within the circle and to dodge the ball touching them. Should a wicket be touched by the ball, then he must go out and

join the fielders in their work. The game continues until there is one wicket left. This wicket stands out of the game and the game is repeated with new wickets. Each time the winning wicket stands out. When all have had a turn at wickets, all the winning wickets go in to the ring and the game is repeated so as to determine the winner of the whole game.

63. DERBY JIG

The class is divided into any number of teams, but there must be the same number of players in each team. A chalk line is drawn across the floor, and the leader of each team stands with her feet on the line; the other members of each team form a file behind their leaders. The position taken for the race is "heels raise—knees full bend," and in this position the players have to hop. At the word "Go" the leaders hop to the opposite end of the hall, touch the wall, then hop back to the line. As soon as the leader gets to the line the second one in the team starts, and when she reaches the line the third player, and so on, until all have had a turn. The team which reaches its original places first wins the race.

64. CHASE BALL IN A RING

The players divide into two equal teams "A" and "B" and form a circle, so that the players of the one team alternate with the players of the other team. All the A's play together and all the B's. One ball is given to a player in Team A and another ball is given to the player in Team B, who is standing immediately opposite in the ring to the player of Team A who is holding the ball. At a signal each passes his ball to the player on the right in his own team, and so on round and round the ring. The object of each team is to make its ball overtake the opponent's ball. When this has been done the team which overtook gains a point. The game is started again from original starters, this time the ball being passed to

the left. The game is decided by the team winning two points out of three should the teams tie in the second round.

65. CRISS CROSS

Two teams are formed, "A" and "B," and stand in two lines facing one another and alternating so that a member of A team is immediately opposite a member of B team, and also has a member of B team on either side of her. The captain of each team stands at the head of the lines, and each captain has a ball. At the signal "Go" the captain throws the ball to the first member of his team in the opposite line; this player catches the ball and immediately throws it to the next member of his side in the opposite line; thus the ball is passed up the team in a zigzag fashion until it reaches the end member. When this member receives the ball she immediately starts it going in a zigzag fashion back to the leader. The team whose leader receives the ball first wins the race. Should any member drop the ball she must recover it, return to her place, and start the game again. If the balls should knock one another as they are being thrown across the space between the lines the people who were to receive the ball must recover their own team ball, return to places, and start the game going again. The game can be made more difficult by making the players clap their hands before catching the ball.

66. GOSSIP OR MESSAGE GAME

The players are arranged in teams. No. 1 in each team is the post, and the rest are arranged in rows facing the posts with six feet between each player. The competition is a test of accuracy, not speed. The teacher, or one in his place, gives a message, whispering it once only to each post. The posts whisper it once to the first set, and these in turn step up to the next set of players and give it in the same way. Finally the last row of players come up

and whisper the message they have received to the post. Each post says the message out in a loud voice. The teacher gives out the original message, and the game is won by the team which has carried it without alteration.

67. TAKE COVER

The players are divided into two equal teams. If played indoors artificial cover must be made by covering chairs with coats. If out of doors natural cover should be used. Teams stand back to back. Team 1, facing a wall, are the hunters; Team 2 the rabbits. An adult counts ten slowly. At the *one* the rabbits run and take cover. They must stop instantly at the word *ten*. At *ten* the hunters turn round, and if they can see any sign of a rabbit call "I spy." They then go and fetch any rabbit seen from the base. The number who have been able to take cover are noted. The teams change places, and at the end of several turns the numbers are taken and the highest wins.

PERIOD IV

PLAY: CO-OPERATIVE

Approximate Age 12 +

THE natural games for this period are the co-operative group games, to which the well-known national games, Hockey, Football, Cricket, etc., belong. No attempt is made to describe these as their rules are well known and can be easily obtained. The games given here are co-operative games which require little or no apparatus, and are not limited as to the numbers in the teams, but which have the same characteristics as the better-known games, and can be used as a means of training for them.

The main characteristics which distinguish the group game from the team game is that

(1) There is a leader whose word is law.
(2) The game is played according to a certain code of rules.
(3) Each member of the team has in many cases a special set of duties.

It is obvious that such games have evolved from the simple team games. It is often difficult to get space for the more organized games, and in many cases the limitation of numbers is a drawback. There are many simple games which can be used.

Captain Ball is an excellent preparation for Net Ball, and Rounders for Cricket. Both train in the very qualities needed for such games.

A very marked feature of modern methods is the use of very complex team games requiring great thought and

skill as a preparation for the group games. One or two examples of this type are given.

GAMES—PERIOD IV

68. Soldiers and Brigands.
69. Square Spry.
70. Circular Team Race.
71. Circle and Passing Relay.
72. Emperor Ball.
73. Captain Ball.
74. Rounders.

ORGANIZED CO-OPERATIVE GAMES

Net Ball. Rules: Ling Association, 10, Mecklenburgh Square, London, W.C. 1.
Association Football.
Rugby Football.
Lawn Tennis.
Lacrosse (Women). Ladies' Lacrosse Association. Secretary, Waverley, St. Mary's Road, Ditton Hill, Surbiton, Surrey.
Hockey (Women). All England Women's Hockey Association, 181, King's Avenue, S.W. 12.
Cricket.

NOTE.—Details of Rules, etc., are only given for less well-known games.

68. SOLDIERS AND BRIGANDS

Two teams are formed, each under a leader. One team represents the soldiers and the other team the brigands. The soldiers take their places at one end of the hall, kneel on one knee with their backs to the brigands, who are at the opposite end of the hall. The two leaders stand half way up the hall opposite one another. The leader of the brigands then beckons to his followers, who creep up towards the soldiers. On the command "Ready" they

lie down flat on their faces; on the command "Shoot" they beat on the floor; on the command "Fire" they give one clap with the hands and then place the hands on the floor. The leader of the soldiers then gives the command "Run"; immediately the soldiers stand up, turn about, and chase the brigands, who have stood up and are running back to their own end of the hall. All brigands who are caught are out of the game. The game is repeated, but each time the brigands are made to creep a little nearer to the line of soldiers.

69. SQUARE SPRY

This game includes any number of players and is well suited for competitive team-work.

The players are arranged in a rectangle. Two players stand at two corners (one at each) of the rectangle, and all the remaining players form the opposite side, thus:

The player at C holds the ball (a netball is most convenient), she throws it diagonally to A, who immediately throws to B. When B has the ball (*and not before*), A runs to take the place of B, and B passes on to C's place, while C runs to form the last of the file. A new player will now be standing at A. The ball is thrown across again and the game continues in the same way.

The game is finished when the player who first stood at C is there again with the ball in hand. The ball is held over the player's head to show the umpire more clearly which team finishes first.

70. CIRCULAR TEAM RACE

(For any number of players divisible by 4)

Apparatus.—4 netballs, or 4 large rubber balls.

Arrangement of Players.—Four teams are arranged in star-formation with leaders facing the centre, thus:

Game. First half.—At a given signal the leader of each

team, holding the ball in readiness, passes it overhead to next girl in file, etc., so that the ball finally passes overhead all the way down the file. The last girl receiving the ball runs all the way round the files, reaches her own file, runs round the last girl, takes her place at the head of the file, and passes the ball overhead down the file. (See diagram above.) This process is repeated until the team returns to the original position.

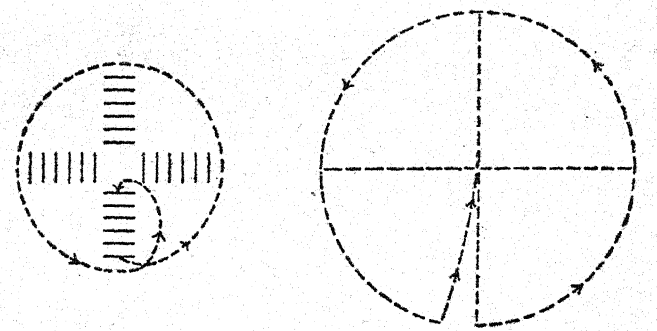


FIG. I. CIRCULAR TEAM RACE

Second half.—The teams having regained their original positions quickly turn to the right, and the leader bounces the ball down the file (all the girls of the team must pat or bounce the ball in turn). The last girl runs with the ball round the files, and runs immediately to the head of her own file as in the first half of the game, and bounces the ball down the file. (See diagram above.)

The game will be won by the team regaining its original position first.

N.B.—First and second halves of the game may be treated independently as separate games or incorporated into the one game.

71. CIRCLE AND PASSING RELAY

Four teams—equal number in each.

Two teams to combine against the remaining two teams.

Each of four teams to have a ball, which is held by the first player in each line.

The four teams are arranged as follows :

Players—

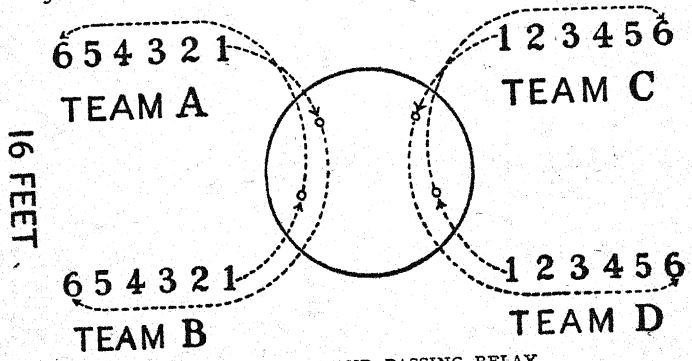


FIG. 2. CIRCLE AND PASSING RELAY

A circle to be drawn on floor with chalk at an equal distance from all teams.

Teams about 16 feet or so apart.

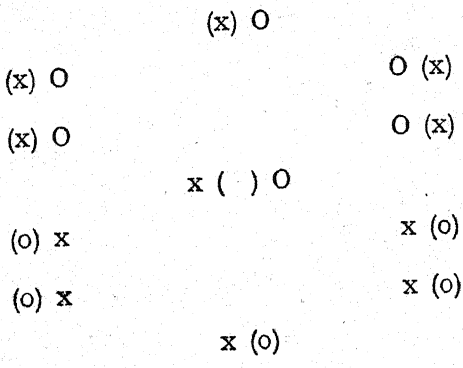
Game.—On whistle, No. 1 player from each of the four teams runs to bounce the ball within it, runs behind the team with which she is playing and takes the last player's place. From here she throws the ball transversely to second player in her original team, who returns to o, bounces ball, etc. Thus No. 1 player from team B will run and bounce ball in o and run behind team A to take place of sixth girl in team A. From here player 1 B throws the ball to player 2 B, who runs to o, bounces ball, etc. The game continues till every player and balls are back in their original places.

72. EMPEROR BALL

The players are divided into two teams and each team appoints an Emperor or Captain. The positions the players take vary according to the number who take part in the game. Circles of about 3 feet in diameter are drawn, and these are called "Homes." Each team has in one half of the field half the number of players stationed within the homes, and in the other half of the field the other half of its number—defenders stationed outside the opponents' homes; each team also has one player who is at the beginning of the game stationed in the centre of the field. The homes may not leave their circles, nor the defenders enter them. Each defender should remain near the circle he guards, but the players in the centre may run anywhere except inside the circles. The emperor is stationed in the circle at the furthest end of the field in his attacking half. The object of the game is to pass the ball to its own emperor, by means of the players in the homes nearest him, and every ball thus caught by the emperor scores one for his team. No score can be made on a ball received directly from the free centre player nor from any of the defenders on his own side. The ball is put into play by being thrown up between the two opposing centres, one of whom must touch it before any other player is allowed to. The time allowed for play should be divided so that in the second half of the game the players reverse their positions, so that all those previously inside the circles shall be outside, and vice versa. No player may run with, kick, knock the ball from his opponent's hands, nor hold the ball longer than three seconds. No player on the defence may enter, nor the home players leave, their circle with both feet, but it is not a foul if a home player jumps to catch a ball, lands outside the circle on *one* foot, and can replace the other foot inside his circle without stirring the foot on which he is standing. When a foul has been made the ball goes to the other side, and one of the homes of that side has a free throw to the emperor—

the emperor's defender *only* being allowed to prevent the catch if possible.

73. CAPTAIN BALL



Apparatus required.—A net ball. Chalk circles 2 feet in diameter.

The captains are the centre players.

There are two goal circles, and any number of pairs of circles between. The members of each team stand in the circles on their goal side and outside the circle on the further side of the centre. The ball is bounced in the centre and the aim is to throw it to the player in the goal. The centre player stands outside the centre circle and may not pass direct to goal. Players in the circles must keep one foot in the circle. If they break this rule their opponent gets a free throw.

74. ROUNDERS

The players are divided into two teams the batting team and a fielding team. The field should be marked out as on diagram, the distance between the bases being about 40 feet and between the bowling and batting bases about 12 feet. The batting team is provided with a small rounders

stick, and the captain of this team arranges the order in which the members of his team will bat, and this team forms a line behind the batting base. The fielding team is provided with a tennis ball. One member of this team is chosen as bowler and takes his place within the bowling base; the rest of the team scatter on the field, but it is a good plan that there should be one fielder at each base, thus guarding it. The bowler must toss the ball so that it

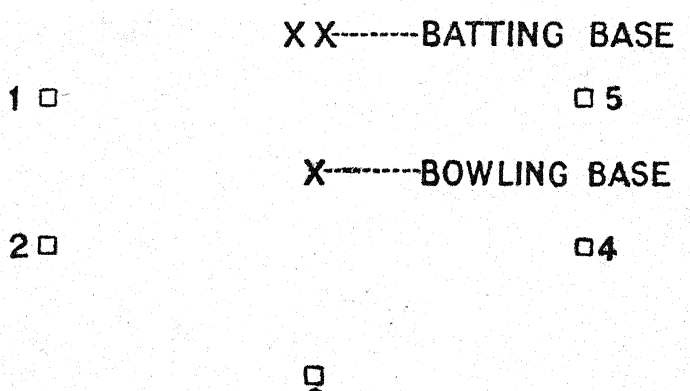


FIG. 3. ROUNDERS

falls within easy reach and between the shoulder and knee in height of the batsman. The batsman has the choice of three good balls. He must run after the third ball whether he has touched it or not; he may not carry the stick with him, but must drop it within the batting base before he runs, in readiness for the next batsman. A batsman may go on running from base to base until the ball is dead. A ball is dead when it has been thrown back to the bowler who must bounce it in the bowling base immediately he receives it. It is also dead if a fielder bounces a ball in the next base to which a runner is running; in this case the

runner is out of the batting game, but he may field when his own team are fielders. A runner is also out if he does not cover the ground between the batting base and base one before the ball is dead. A player *cannot* be hit by the ball and so be out of the game—it is only the bases that may be hit. The whole side is out if:

(*a*) The batting base is left vacant, and while vacant the ball is bounced within the base by any fielder other than the bowler.

(*b*) By any of the fielders catching the ball full-pitch, that is, the ball not having touched the ground between leaving the batsman's stick and the fielder's hand.

A batsman can only score immediately after he has batted the ball, and he must run on the outside of the bases. No fielder may balk a runner. No runner may overrun another player. Two players at one base is illegal and puts the first player out.

The following is the manner of scoring:

(1) Covering the ground between batting base and base two, 1 point.

(2) Covering the ground between batting base and base three, 2 points.

(3) Covering the ground between batting base and base four, 3 points.

(4) Covering the ground between batting base and base five, 4 points.

(5) Covering the ground between batting base and batting base, 6 points.

A player who is out can be bought in by a six points rounder, but the rounder must be scored after the player has been put out—the rounder being forfeited.

At the end of time the score is counted and the team with most points wins.

LIST OF GAMES

1. The Imitation Game
2. The Clock Game
3. Squirrels in the Trees
4. Creeper
5. You're it
6. Musical Flops
7. The Babes in the Wood
8. Waves and Pebbles
9. Mr. Wolf
10. Black Peter
11. Going Shopping
12. Musical Arms
13. Fairies and Goblins
14. Vis-à-Vis
15. Quarrelling Dance
16. Berolina
17. Touch
18. Ninepins
19. Butterfly Tag
20. Lion on the Mountain
21. The Race
22. Mother Bird and the Hawk
23. Grandmother's Clock
24. Have You Seen My Sheep ?
25. Cat and Mouse
26. The Belled Cat
27. Heads and Tails
28. Three Blind Mice
29. Eagles and Doves
30. French Blindman's Buff
31. Hide and Seek
32. Still Pond
33. Widower, or Last Couple Out
34. Fox and Geese
35. Cat and Mice
36. Cat and Mice
37. Cat and Rat
38. Chevy Chase
39. Cross Touch
40. Chain Touch
41. Silence Game
42. I Spy
43. Streets, or Blind Alley
44. Fifth Player Left or Right
45. Blacks and Whites, or Ones and Twos
46. Jumping the Skipping Rope
47. Stop Ball
48. Drop Ball
49. Centre Base Ball
50. Twos and Threes
51. Twos and Threes in a Double Ring
52. Steps or Strides
53. Calling Numbers
54. Bumps
55. Centre Stride Ball
56. End to End Bean Bags
57. Stepping Stones
58. Ball Team Race
59. Swedish Team Race
60. Flag Team Race
61. Tunnel Ball
62. Dodge Ball
63. Derby Jig
64. Chase Ball in Ring
65. Criss Cross
66. Gossip or Message Game
67. Take Cover
68. Soldiers and Brigands
69. Square Spry
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